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## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

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### GENERAL AND MISCELLANEOUS

**Archaeological Methods.**—A note of warning against the loose way of making identifications on insufficient bases and then assuming them to be proven facts is uttered by C. WALDSTEIN, in *J.H.S.* XXIV, 1904, pp. 129-134 (4 cuts).

**The Primitive Aryan Hut.**—In the *R. Stor. Ant.* VIII, 1904, pp. 426-454 (16 figs.) F. CORDENONS traces the development of the dwelling-house of the Indo-European race from its earliest form down to the historical era by means of the study of the hut-urns discovered in various places from Schleswig to Italy. He also describes, with illustrations, how the framework of these successive types must have been constructed, covered, and decorated. The earliest traceable dwelling-place of the stock was in northern Germany; and from the island of Bornholm, in the Baltic, comes the most primitive form of the hut-urn (that of Rönne). It represents a sunken pit, with a depressed fireplace in the centre, covered with a substantially hemispherical roof, through one side of which a doorway is cut, allowing access to the floor by means of a ladder. There is no window or smoke-hole. The next type in line of development is shown by the urn of Polleben (Schleswig-Holstein), where the hemispherical curve of the roof passes upward by a reversed curve to a truncated cylinder in the centre, the opening of which (for the passage of smoke) is protected by a small roof. The similarly shaped urn of Tochheim, and others, even

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Dr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND. In Professor FOWLER'S absence, these departments are conducted by Professor PATON.

No attempt is made to include in the present number of the JOURNAL material published after July 1, 1904.

For an explanation of the abbreviations, see pp. 135, 136.

from Italy, show traces of external decoration in line and color, indicating that the earlier wattled walls must now have been smeared with clay. Square or oblong shapes are found as well as round, but the hut entirely above ground was still confined to the terramara and lake-dwellings. Even one of the Alban hut-urns of the Vatican, which shows an approach to the gable-roof type, with a smoke-hole above the door (and may be paralleled from Germany), has (though not usually so pictured) a lower part that represents the excavated underground body of the primitive Aryan dwelling. Later hut-urns show progress by the development of an entirely above-ground dwelling, with true walls and roof, a window as well as a smoke-hole, and even decoration with columns. Structural questions are discussed in detail.

**Ancient Mosaics.** — The article 'Musivum Opus' by P. GAUCKLER in *D. & S. Dict. Ant.* has been reprinted as a pamphlet. It contains a full account of this branch of ancient art. After discussing in an introduction the number, date, and origin, in Mesopotamia and Egypt, of the ancient mosaics, the author turns to a consideration of the Greek and Roman schools, and definitions of *opus musivum*, used only for walls, and *opus tessellatum* and *opus vermiculatum*, including *opus signinum* and *opus sectile*. The history of mosaic is divided into three periods: Alexandrian or Augustan, ending with the first century of our era; Roman or Antoninian, covering the second and third centuries; and Christian or Constantinian, extending to the Middle Ages. Each period is treated in detail with numerous illustrations, often drawn from the little known works in African museums. The art of the periods is briefly characterized, as in the first, Alexandrian, idealistic, aristocratic; in the second, Roman, naturalistic, democratic; while in the third, with the triumph of Christianity and the absolute monarchy, it becomes Byzantine, official, mystic, and theocratic. (PAUL GAUCKLER, *La Mosaïque Antique*, Paris, 1904, Hachette & Co.; pp. 46; 28 figs.; 4to.)

**The Penannular Brooch.** — The origin of the brooch formed by a ring and pin is discussed by E. LOVETT in *Reliq.* X, 1904, pp. 15-23 (10 figs.). He suggests that in the Stone Age the *os innominatum* of a deer or sheep may have served as a ring, and the *os calcis* as a pin for fastening skin garments. The rings and pins, commonly called armlets and hairpins, are probably such primitive fastenings. Similar rings and pins are even now in use in some districts of Scotland. The next step would be to attach the pin to the ring by a chain or cord, then by a hinge. As this form was inconvenient, the ring was split, so that the pin might pass through, and thus arose the penannular type.

**Aksum.** — Mrs. M. V. A. BENT contributes to *Rec. Past* III, 1904, pp. 35-42 (11 figs.), a brief account of the monoliths of Aksum, visited by her with her husband in 1892-93.

**Arabic Inscriptions.** — In *J. Asiat.* III, 1904, pp. 5-96 (13 figs.), MAX VAN BERCHEM discusses a group of mediaeval Arabic inscriptions, marks, and arms on objects of damascened copper or enamelled glass. Thirteen inscriptions refer to the Rassoulid sultans, who ruled in Yemen from 1229-1446. These are discussed at length. More briefly treated are two bronze keys, found in Egypt, but from their inscriptions apparently belonging to the great mosque of Mecca. One is of about 1364, the other of 1405. These inscriptions are published to show the value of a comparative study

of this class of inscribed objects, which was rendered possible in this case by the exhibition of Mussulman art held in Paris in 1903.

**Ancient Bronze Drums from Asia.** — A series of ancient bronze drums found in southeast Asia and the Indian Archipelago is discussed by W. FAY in *Mith. Anth. Ges.* XXXIII, 1903, pp. 390-409, with special reference to the work of Heger (*Alte Metalltrommeln aus Südostasien*), from whose conclusions he frequently differs. He criticises sharply Heger's classification, insists that the origin of the instruments is to be found in lower Siam and the surrounding region rather than at Tonkin, and dissents decidedly from the interpretation of the ornament. These drums seem to have been made in southern China as early as 41 A.D., to have been largely manufactured in the fourth century, but by the ninth to have been no longer cast.

**Representations of Disease on Peruvian Pottery.** — In *Proceedings of the American Philosophical Society*, XLII, 1903, pp. 378-396 (8 figs.), Dr. A. S. ASHMEAD discusses the vases in human form common in Peruvian graves, which show mutilation or destruction of parts of the face or of the feet. He argues that the loss of portions of the lips and nose is due to disease or surgical treatment, faithfully represented by the artist. The diseases indicated are syphilis and lupus (wolf-cancer). There is no indication that leprosy existed in the pre-Spanish period. The loss of the feet indicates amputation, but the causes for the operation are unknowable.

**Pottery of the Eastern United States.** — *The Twentieth Annual Report of the Bureau of American Ethnology* (Washington, 1903), pp. 1-201 (177 pls.; 79 figs.), contains a study of the aboriginal pottery of the Eastern United States by W. H. HOLMES. The introduction discusses the general questions of distribution, materials, and methods of manufacture and decoration, and various kinds of vessels. The rest of the article treats the extant remains according to a geographical classification. The abundance of illustrations has enabled the author to avoid detailed descriptions of individual pieces.

**Mohawk Pottery.** — In *Rec. Past* III, 1904, pp. 184-188 (4 pls.), W. MAX REID discusses briefly some of the characteristics of the early Mohawk pottery. The ware is hand-made, and frequently decorated with conventional arrangements of straight and diagonal lines. He also describes three large pots found in the Adirondack region.

## EGYPT

**Gold Enamels.** — That the ancient Egyptians possessed the art of enamelling on metal has been generally doubted in the absence of any certain examples of this work. F. G. HILTON PRICE has shown the Society of Antiquaries two gold scarabs in which the elytrae are formed of cloisonné work filled in with a cobalt blue enamel. They are said to have been found near Karnak, and belong to the Ptolemaic period. (*Proc. Soc. Ant.* XIX, 1903, pp. 290-292; pl.)

**Ivory Figurines.** — In *R. Arch.* III, 1904, pp. 97-110 (10 figs.), Dom E. ROULIN (O. S. B.) discusses a number of ivory figurines recently found at Hieraconpolis and Abydos. Among them are two very primitive statuettes from Hieraconpolis, and from Abydos a spoon handle of the eighteenth dynasty, a statuette of an early king wearing the crown of Upper Egypt, much resembling the papal tiara, and the bust of King Cheops, found in 1903 by Petrie.

**Models of Egyptian Capitals.**—In *Proc. Soc. Ant.* XIX, 1903, pp. 292–297 (4 figs.), F. G. HILTON PRICE describes four small models of Egyptian capitals, two of the palm leaf, and two of the lotus and papyrus order. They were bought in Cairo, but their provenience is unknown.

**Horus as Legiary.**—G. BÉNÉDITE publishes in *R. Arch.* III, 1904, pp. 111–118 (fig.) a fragmentary statuette of black basalt from Egypt, in the Louvre. It represents a personage in the costume of an officer of a Roman legion, but holding in the left hand a small Egyptian bow. A discussion of this symbol as an attribute leads to the conclusion that it belongs to warrior-gods in general, and that this statuette represents Horus. It forms one of a series in which the hawk-headed god is represented in armor. The statue is a fusion of Egyptian and Graeco-Roman elements.

**Ancient Tombs near Alexandria.**—Two important tombs have recently been published. The first, at Sidi-Gaber, 4 or 5 miles east of Alexandria, has been partly destroyed by the sea. Originally it consisted of three rooms cut in the rock. A fourth and fifth room were added later. The technical execution was fine. The decoration of the walls, divided into three horizontal fields, is a forerunner of the “first style” of Pompeian decoration. The couch in the niche at the end of the tomb is elaborate. It has pillows at each end. This tomb was apparently made for some great Macedonian in early Ptolemaic times. The second tomb, in the garden of the late Sir John Antoniadès, is assigned to “about the end of the first century B.C.” In arrangement it resembles the Greek dwelling-house of the period. The atrium, 5.20 m. square, is approached by a long dromos. Large rooms open to right and left. In front is an apartment 5.40 m. long by 2.10 m. wide. Its greatest dimension is at right angles to the approach. Behind this is a smaller chamber, at the back of which a coiled serpent with raised head is carved. The atrium was lighted from above. The ceilings of the other rooms are segmental vaults. The walls were decorated in three horizontal fields, the space at the top being intended, as at Pompeii, to represent open air. The ceiling decoration represented an awning. The development of the wall decoration is traced from the earliest times (*e.g.* from the palace at Cnossus) to the latest Pompeian style. The serpent here is not the uræus, but “agathodaimon.” (*Zwei Antike Grabanlagen bei Alexandria, untersucht und beschrieben von HERMANN THIERSCH.* Berlin, 1904, Reimer; 18 pp.; 6 pls., 10 figs.; folio.)

**Gold Coins from Karnak and Aboukir.**—In 1902 about twelve hundred gold imperial coins, from Hadrian to Eligabalus, were found near Karnak, and shortly after near Aboukir about six hundred *aurei*, from Alexander Severus to Constantius Chlorus, were found, together with over twenty Greek gold medallions of the cycle of Alexander the Great, bearing a strong resemblance to those of the treasure of Tarsus. There were also found eighteen gold ingots marked with the foundery stamp. These discoveries are discussed by R. MOWAT in *B. Soc. Ant. Fr.* 1902, pp. 281–286, 287, 308–318. The last article is devoted to the Greek medallions, which seem to have been struck as prizes for the Alexandrian games under the empire. One is perhaps of 243 A.D.

## ASIA

**The Extent of Ancient Babylon.**—The statements of Herodotus and other ancient writers as to the circuit of the walls of Babylon are defended by J. OPPERT against the criticisms of F. Delitzsch. The cuneiform texts

confirm these statements, and nothing in the German discoveries throws any discredit upon them. The recent excavations have only found part of the royal city, with the wall repaired by the Parthian kings, and not the wall of the great city of Babylon. (*C. R. Acad. Insc.* 1903, pp. 611-618.)

**German Explorations at Babylon.**—The summary account of the German excavations in Babylonia is continued in *Rec. Past* III, 1904, pp. 166-184 (6 figs.). The article contains the reports on the work at the Kasr mound and at Nishan el-aswad in 1901, translations of some of the more important texts, including a portion of a copy of the Behistun inscription, and a brief statement of the first results at Fara in 1902. A somewhat detailed account of these excavations, by A. BOISSIER, is reprinted from the *Journal de Genève*, July 27, August 3, 1903, in *R. Arch.* III, 1904, pp. 119-127.

**The Prehistoric Age in Palestine.**—The results of recent excavations in Palestine for the prehistoric period are summarized by E. SELLIN in *Mith. Anth. Ges.* XXXIV, 1904, Sitzb. p. 3. In the first place they have pushed back the beginning of the historical period from about 1400 B.C. to 2000 B.C. They have also shown a prehistoric people living in clay huts or caves, brought to light their daily utensils, including flint knives, and revealed something of their religious worship, which included human sacrifices, apparently of the first-born, and also at the dedication of new burial places and of houses.

**Marissa.**—In *Arch. Anz.* 1903, p. 206, is a report of H. THIERSCH, describing the painted tombs at Marissa. See *Am. J. Arch.* VII, 1903, pp. 89-91.

**Bel in Syria.**—In the third section of his 'Notes on Syrian Mythology' (*R. Arch.* III, 1904, pp. 205-213; fig.; see *Am. J. Arch.* VIII, 1904, p. 302) R. DUSSAUD discusses the use of the name Bel in Syria. Bel, the god of Nippur, is known in Syria as the name of a solar deity. It is a foreign appellation which is added to or replaces the local name, like Zeus in later times. This is seen with Yarhiböl at Palmyra. It is argued that the armed god on a coin of Ascalon is Bel-Heracles, and that here the name has supplanted the local name, Dagon, who was not ichthyomorphic, but a solar deity.

**Syrian River-gods.**—In *M. Soc. Ant. Fr.* LXII, 1901 (published 1903), pp. 115-122 (3 pls.), V. CHAPOT describes two monuments of northern Syria. The first, in southern Commagene, on the banks of the Euphrates, is a somewhat rudely executed and much mutilated figure of the river-god, in a semi-recumbent position, carved in the rock. The other, described in 1860, but now photographed, was found near Selucia in Pieria. It is a marble statue of a bearded figure seated on a rock, with the left hand resting on an urn. It may be the Orontes, but Babelon has suggested that it is rather the *Demos* of the city.

**The Cave Dwellings of Cappadocia.**—The rock-hewn chapels and dwellings near Urgub are described briefly and illustrated by G. E. WHITE in *Rec. Past* III, 1904, pp. 67-73 (7 figs.). They were occupied apparently in the fourth century and later by monks, and the larger churches contain many frescoes, now badly damaged.

**Pisidia.**—In *Ann. Brit. S. Ath.* IX, 1904, pp. 243-273 (pl.) W. M. RAMSAY discusses Pisidia and the Lycaonian frontier, which is wrongly placed in his *Historical Geography of Asia Minor*. The discovery that Pappa-

Tiberiopolis was at Yonuslar led the author to spend two months in Iconium and revise thoroughly the locations and relations of many cities of Pisidia. A table gives a summary of the chief ancient list of important towns and bishoprics, and the paper treats of the following topics: Antioch Phrygian rather than Pisidian, the *Ξένοι Τεκμήριοι* who worshipped Artemis Limniotis, Neapolis at Kara-Aghatch, Limnae, Sabinae, Atenia near Monastir, Pappa at Selki-Serai, Siniandus near Kizil-Euren, Prostanna, Malos probably at Male-Kalesi near the Pamphylian frontier, Tityassus at Ivrim-Kalesi, Parlais at Bey-Sheher, Amblada at Assar Dag, Vasada at Kestel Dag, Misthia at Fasiller, the Homonades a tribe in the mountains about Lake Trogitis, Dalisandus probably near Seida-Sheher, and some examples of double bishoprics.

**Didyma.**—The results of the French excavations at Didyma in 1895–96 have been published in part by E. PONTREMOLI and B. HAUSSOULLIER. An introduction treats of their predecessors at this site. Their own investigations were confined to a careful and complete excavation of the eastern front, but the records of the building of the temple, and the work of Huyot, Rayet, and Thomas, make possible a restoration of the prodomos, chresmographion, and labyrinths which lay in front of the naos. The temple was an Ionic decastyle, with two rows of columns across the front and at the sides, while in the prodomos were three rows of four columns. On at least two of the capitals the volutes were covered by busts of divinities, probably Apollo and Artemis on one, Zeus and Hera on the other; in the axis of the column, between the busts, was the head of a bull. The frieze bore palmettes and branches with a head of Medusa over each column. This temple, succeeding the one burned in 494 B.C., seems to have been begun about 331 B.C. by the architects Pæonius of Ephesus and Daphnis of Miletus, and their plans were followed throughout its long history, for the construction dragged slowly along until Caligula ordered the province of Asia to complete the work. At that time the columns were set up, and the frieze of the east façade carved. With the death of the emperor the work ceased, and the temple remained unfinished. The importance of the temple as an early monument of the renaissance of Ionic architecture at the end of the fourth century is shown by a detailed examination of the plan of the façade and of its decoration. In conclusion the fragments of archaic sculpture, including an Ionic volute, part of an anta, a marble lion, and some remains of statues, are described. A second volume is to contain a full publication of the accounts of the temple, of which many fragments were found. (*Didymes, Fouilles de 1895 et 1896, par E. PONTREMOLI et B. HAUSSOULLIER.* Paris, 1904, E. Leroux; pp. viii, 212; 20 pls.; 62 figs.; 4to.)

## GREECE

### ARCHITECTURE

**Poros Architecture on the Acropolis at Athens.**—At the January (1904) meeting of the Berlin Archaeological Society, R. BORRMAN spoke of T. Wiegand's recently published work on the archaic buildings on the Acropolis (TH. WIEGAND, *Die archaische Porosarchitektur der Akropolis zu Athen.* Cassel and Leipsic, 1904) and his reconstruction of the old temple of Athena beside the Erechtheum. Enough has been found to show just

what the entire building was, including its painted and sculptured decorations, a most important gain, considering how scanty are the remains of old Doric in the home country of Greece compared with those in Italy and Sicily. It was a distyle temple in antis, probably the original hecatompedon, and though it stood substantially as the cella of the Pisistratic temple, enclosed in the new colonnaded structure, yet some of its upper parts at least were removed at that time and built into the pre-Periclean propylaea. The polychrome ornament, like that first found at Olympia, was applied to the prominent decorative members, leaving flat surfaces, columns, and capitals without color. So the sculptures of tympanum and metopes are fully colored, against an unpainted background. Archaic features of the architecture are the absence of a cymatium, the widening of corner metopes, and the shortening of the mutules over the metopes. The pediments contained the group of Heracles fighting with the fish-bodied Triton and watched by the three-headed Typhon, and three seated divinities between the two snake guardians of the citadel. Parts of a smaller and later building show that archaism at Athens was in advance of that in the West in adopting forms that belong to later Doric. Wiegand's publication, with its seventeen plates showing the reconstruction in the original colors, and with explanatory text, must remain the authoritative work on this subject. (*Arch. Anz.* 1904, pp. 63-64.)

The same work is the subject of an article by E. PETERSEN in *Jb. Alt. Ges. L. P.* VII, 1904, pp. 321-328. In addition to a summary of the results of this investigation and brief statement of divergent views, the questions of the relation of the Hecatompodon to the House of Erechtheus and of the position of the ancient statue of Athena are discussed. As the Hecatompodon must have been built about 550 B.C., it cannot have been thought in the fifth century the temple in which Erechtheus had been reared and the wooden image had stood from the earliest times, nor were the western rooms dedicated to Poseidon and Erechtheus. The ancient sanctuary was therefore a cella in the house of Erechtheus, in which the statue was placed, as later in the new sanctuary of Erechtheus and the Polias.

**The Original Plan of the Erechtheum.**— This subject is discussed by W. DÖRPFELD in *Athen. Mitth.* XXIX, 1904, pp. 101-107 (pl.). He argues that the peculiarities in the present plan of the Erechtheum are due to inability to carry out the original design. The median axis from north to south was to pass through the centre of the great northern door and the door into the Caryatid porch. The temple was to have had a raised western terrace, like that at the east, containing the opisthodomos. The central portion was to consist of the shrine of Poseidon-Erechtheus at the east, a central passage containing the sacred sea with the north porch to contain the marks of the trident, and the Caryatid porch to mark the grave of Cecrops, and a western enclosure containing the Pandroseum and the sacred olive. The building was thus to replace the old Hecatompodon and the temple of Erechtheus. For some reason the western part was never built, and a part of the old temple of Erechtheus remained beside the olive. A fuller discussion with illustrations is to appear later.

**The Pergamene Altar.**— At the December (1903) meeting of the Berlin Archaeological Society, SCHRAMMER, who has succeeded the late R. Bohn in charge of the reconstruction of the Great Altar of Pergamum, reported on



certain new discoveries of portions of the building and new observations of the parts already known, which establish beyond a doubt that the colonnade did extend across the head of the great stairs, with thirteen spaces, of which the middle one was wider than the others. The view on a coin of Septimius Severus, showing the altar without this colonnade, is probably only a numismatic license. An unfinished portico ran around the inner as well as the outer side of the wall enclosing the altar court, but is supported by piers to which three-quarter columns are attached, instead of by simple columns. The altar rested on four full steps, not on three and a slightly projecting course, as Bohn supposed. There is no reason to doubt the accepted date of the time of Eumenes II (*Arch. Anz.* 1903, pp. 205-206).

**The Stage in the Greek Theatre.**—In *Athen. Mitth.* XXVIII, 1903, pp. 383-436 (fig.), W. DÖRPFELD publishes the first of a series of articles on the Greek theatre in reply to O. Puchstein's book, *Die griechische Bühne*. This article discusses the question of the Greek and especially the Hellenistic stage. It deals largely with details, and this summary includes only the main topics. I. The basis for a restoration of the Greek theatre must be found in recognizing the stages of development. For the early period the evidence is almost wholly literary, and chiefly the extant dramas. For the Hellenistic period there are many ruins, but little literary evidence, though Pollux is now supplemented by several inscriptions. For the Roman period there are many buildings and the exact statements of Vitruvius. This latter writer cannot be used for the earlier periods. II. The Hellenistic theatre is restored from the ruins substantially as in Dörpfeld's book. The upper story of the *σκηνή* had a number of openings to the roof of the *προσκήνιον*. There is no evidence for a third story in the *σκηνή*, and the lower walls are generally too slight to sustain such a weight. III. Puchstein's reconstruction of the Hellenistic theatre is discussed, and declared impossible from the standpoints of technical construction, of the rules of Greek architecture, of the production of ancient dramas, and of the statements of ancient writers. IV. The position of the actor in the Hellenistic theatre is then discussed with reference to Vitruvius V, 2 (does not refer to this theatre), Pollux IV, 123 (*σκηνή* is not the same as *λογεῖον*), and Plutarch, *Demetr.* 34 (Demetrius entered the orchestra, not the *λογεῖον*). There is no evidence that the actors performed on the roof of the *προσκήνιον*. V. The chief differences between the Hellenistic theatre and the Graeco-Roman (a better name than Asia Minor) type described with great accuracy by Vitruvius are set forth. VI. A short history of the discussion as to the existence of a stage in the Greek theatre concludes the article.

## SCULPTURE

**The Vase from Hagia Triada.**—In *R. Arch.* III, 1904, pp. 52-73 (pl.), R. WEILL discusses the steatite vase with decorations in relief, found in 1902 at Hagia Triada (see *Am. J. Arch.* VIII, 1904, p. 307). The scene is interpreted as a religious festival by harvesters. Of special importance is the resemblance in profile and head-dress to the paintings at Medinet-Abou, representing the 'Peoples of the Sea.' The vase belongs to the height of Cretan civilization, and represents a race akin to those Carian or Asiatic tribes which assailed Egypt during the twentieth dynasty. These peoples were neither Semitic nor Indo-European. The article contains a state-

ment of the present state of the discussion as to the identity of the tribes named in the Egyptian records.

**The Marble Group from Sparta.**—In *Athen. Mith.* XXIX, 1904, pp. 16–20 (fig.), is a discussion by H. VON PROTTE of the marble group, originally published by Marx (*ibid.* 1885, Taf. vi). He interprets it as a birth-goddess, attended by *di nizi*, whose size recalls the Idaean Dactyli. These have been shown by Kaibel (*Gött. Nachr.* 1901, pp. 488 sqq.) to be originally *Phalli*, who also ward off evil, heal disease, and therefore help in child-birth. The names of the three must be uncertain, but at Sparta it is natural to recall the group of Helena between the Dioscuri. A similar pair of deities are Heracles and Asclepius in connection with the cult of Eleusis.

**The Athena of Endoios.**—J. SIX does not agree with the views of Lechat (*R. Ét. Gr.* V, 1892, pp. 385–402; VI, 1893, pp. 23–32; *Au Musée de l'Acropole*, pp. 415–441) as to the Athena of Endoios. The restoration of the seated marble statue is given by the terra-cotta plaques representing a young girl (Athena) spinning (*J.H.S.* XVII, 1897, p. 306). That this was the character of the statue of Endoios is rendered probable by Pausanias, VII, 5, 9. The statue on the Acropolis was earlier than the Persian invasion, and the donor, Callias, was perhaps the husband of Elpinice. (*R. Arch.* III, 1904, pp. 92–96.)

**The Dress of the Acropolis Statues.**—Actual experiment with a model proves that it is possible to make, from the overfold of a rectangular garment, the sort of short drapery that hangs in zigzag folds diagonally across the breast and back of the archaic draped figures on the Acropolis; hence it is not at all probable that this represents a separate garment. The artist has of course varied from actual fact in emphasizing certain details of the appearance and disregarding others, just as he treated the anatomy of nude figures and the arrangement of hair at the same epoch. The dress represented must be the light Ionic robe of linen rather than the woollen peplos, as wool would not take such folds. (J. H. HOLWERDA, *Jb. Arch. I.* XIX, 1904, pp. 10–14; 7 cuts.)

**The Date of the Hermes of Alcamenes.**—The decidedly archaic character of the Hermes of Alcamenes, of which a Roman copy has been found at Pergamum, together with the fact that the lower structures of the Mnesiclean Propylaea at Athens, before which the Hermes stood, were built before the Parthenon was begun in 447 B.C., makes it probable that the Hermes itself was of the very beginning of the second half of the century. If this is so, there was an Alcamenes active in the middle of the fifth century, an equal contemporary rather than a pupil of Phidias, and this supposition harmonizes excellently with the archaic character of the sculptures of the west pediment at Olympia, which Pausanias attributes to Alcamenes, and which the Hermes certainly resembles in some points. (G. LOESCHKE, *Jb. Arch. I.* XIX, 1904, pp. 22–25; fig. *Arch. Anz.* p. 76.)

**The East Pediment at Olympia.**—A contribution to the long discussion as to the arrangement of the figures in the eastern pediment of the temple of Zeus at Olympia is made by A. FURTWÄNGLER in *Sitzb. Mün. Akad.* 1903, pp. 421–438 (4 figs.). The new order differs from that proposed by Treu (*Olympia* III, Taf. 18–21) in three particulars. The kneeling maiden, the kneeling boy, and the boy playing with his toes are placed

in the positions assigned to them by Curtius (*Olympia*, Textband III, Taf. i, 2). The kneeling youth at the horses' heads is turned so as to present the right side and back to the spectator. This arrangement is defended by arguments drawn from the pairing of figures of equal height, the working of the surface of the individual statues, and the general symmetry in the composition thus produced. No names are to be assigned to any figures, except those of the central group and the charioteers. The others are attendants.

**The East Pediment of the Parthenon.**—Giving up the ill-founded attempts at allegorical explanation, and taking the simple ground that the witnesses of the event at the Olympic end of the temple are, like those at the terrestrial end, confined to beings on an equality with the chief actors, we must find present at the birth of Athena only the twelve great gods. They were probably grouped in pairs, and are further to be identified by comparison with the same divinities in the frieze and metopes (*gigantomachia*) below them. Thus we find Dionysus in the reclining figure at the left end, and Core and Demeter (not two of the Horae) in the closely united women next him. These two figures are seated, not on chairs or stools, but on low, covered boxes, such as are given in Attic art only to these Eleusinian goddesses and which represent the *cistae mysticae*. Zeus also is on the left, and on the right, Athena, Hephaestus, perhaps Apollo, and at the end, Dione and Aphrodite. It is perhaps not accident that the actual sanctuaries of the gods, so far as they existed in the neighborhood, were similarly placed to the right and left. (F. STUDNICZKA, *Jb. Arch. I.* XIX, 1904, pp. 1-10; pl.; 7 figs.)

**Statues from the Pediments of a Greek Temple.**—In *Sitzb. Mün. Akad.* 1902, pp. 443-455 (2 pl.; 2 figs.), A. FURTWÄGLER adds another statue at Ny Carlsberg to the two which he earlier showed must have come originally from a Greek temple (*ibid.* 1899, pp. 279 sqq.; see *Am. J. Arch.* V, 1901, p. 232). This is a standing figure of Apollo Citharoedus, wearing a long thin tunic, a heavier short tunic, and a mantle which falls behind the figure away from the back as though blown by the wind, a peculiarity also observable in the female figure earlier described. The style is rather Ionic than Attic, and the date is about 450-440 B.C. This figure probably belonged to the east pediment of an Apollo temple, the other two figures, from a slaughter of the Niobids, to the west. The dimensions of the figures show that the pediments were exactly the size of those of the Theseum. The bases of the statues do not however agree with the traces on that building.

**Sculptures from Epidaurus.**—In *Sitzb. Mün. Akad.* 1903, pp. 439-446 (2 pls.; fig.), A. FURTWÄGLER discusses a fine statue of a fallen youth which formed part of the pediment decoration of the temple of Asclepius. The upper part of the figure rests on the back, the lower on the right side with the left leg thrown forward over the right, and the consequent distortion of the lower part of the abdomen has been rendered in a masterly fashion. It is far superior to the fallen Niobids of Florence and Copenhagen. Another fragment from this temple is the flying Nike (No. 162 of the Athenian Museum), which formed the central Acroterion of the east pediment, and may fairly be regarded as the work of Timotheus. The other Nike and the so-called Nereids were the western Acroteria.

**Strongylion.**—This artist, a contemporary of Cephisodotus, lived in the period between Phidias and Praxiteles. The coins of Megara and Pagae show the statues of Artemis made by him for those cities, and it is probable that he adapted to Artemis the costume which his predecessors had given to the Amazons. The Artemis of Anticyra by Praxiteles is obviously influenced by this type. A small statue of Artemis from Metelin (Lesbos) now at Constantinople (see *Am. J. Arch.* 1885, pl. ix) recalls the Berlin Amazon (Polyclitus), but has also a Praxitelean character. The original of this Artemis can scarcely in the present state of our knowledge, or ignorance, be attributed to any other artist than Strongylion. (S. REINACH, *R. Arch.* III, 1904, pp. 28–39; 2 pls. See *Am. J. Arch.* VII, 1903, p. 465.)

**Damophon and the Lycosura Sculptures.**—It has become the fashion to deny or neglect the fourth-century date given by Pausanias and accepted by Brunn for the sculptures by Damophon at Lycosura; but no later date that has been proposed satisfies the facts nearly so well. A much inferior colossal head of a goddess at Rome, attributed to the same sculptor, is indeed an outgrowth of the style shown in the Lycosura heads, but is itself late fourth-century. The designs on the richly carved drapery are full of local color, and where they use motives not uncommon in decoration, treat them as new and interesting, not mechanically, as did the third and subsequent centuries. The socle of the temple and the basis of the statues, with the statues themselves consequently, are contemporary with, and similar in construction to, the main wall of the Thersileum at Megalopolis and to its first reconstruction. All these indications point to the latter half of the fourth century, when the great demand made upon the artists of the western Peloponnesus in building Megalopolis and restoring Messene had slackened somewhat and allowed the less important places like Lycosura to claim their matured services. (A. M. DANIEL, *J.H.S.* XXIV, 1904, pp. 41–57; 6 cuts.)

**The Heracles of Lysippus.**—At Tarentum was a colossal bronze statue of Heracles, the work of Lysippus, which was carried to Rome, and later apparently to Constantinople. The hero was seated on a basket over which was spread the lion's skin. He was without weapons, and supported his head on his left hand. A copy of this statue seems preserved in a Byzantine ivory relief on a coffer at Xanten. The motive is old, but its transference into sculpture in the round seems due to Lysippus. The basket and absence of weapons shows that Heracles is resting after cleaning the stables of Augeas. The statue must have resembled the bronze pugilist at Rome, which also belongs to the school of Lysippus. (A. FURTWÄGLER, *Sitzb. Mün. Akad.* 1902, pp. 435–442; fig.)

**The Aphrodite of Melos.**—In *Sitzb. Mün. Akad.* 1902, pp. 456–461, A. FURTWÄGLER again discusses the discovery of the Aphrodite of Melos, with reference to documents published by Michon. (*R. Ét. Gr.* 1902, p. 11 sqq.; see *Am. J. Arch.* VI, 1902, p. 468.) The statue was found in a niche in the gymnasium of Melos dedicated to Hermes and Heracles. The two herms found in the same niche are both earlier, and unconnected with the statue. The Poseidon, now in Athens, while a work of the same period, has nothing to do with the Aphrodite, and was found in a wholly different place, a sanctuary of Poseidon. (See *Am. J. Arch.* VII, 1903, pp. 239, 466.)

**The Kneeling Figure from Anticythera.**—The marble statue from Anticythera, representing a youth kneeling on his right knee, and resting

the knuckles of the right hand on the ground, while the face looks upward and the left arm seems to have been raised, is interpreted by G. NICOLAÏDES in *Ἐφ' Ἀρχ.* 1903, coll. 201-206 (pl.; fig.), as part of a group representing the slaying of Lycaon by Achilles, in close dependence upon the Homeric description (*Φ*, 64-113).

**The Barberini Faun.**—The restorations of the Barberini Faun have been recently discussed by Bulle and Habich in *Jb. Arch. I.* XVI, 1901, pp. 1-18, and XVII, 1902, pp. 31-39. An additional note is contributed by E. MICHON in *B. Soc. Ant. Fr.* 1902, pp. 331-336. He uses the copy in the Louvre made by Bouchardon in 1732, where the tree behind the faun is treated with much detail, being provided with garlands and branches one of which projects above the rock on which the satyr reclines. This seems to have been the piece removed in 1818 in order to enable the figure to be seen from all sides.

**Apollo on the Omphalos.**—A small statue of Apollo seated on the Omphalos, now in Alexandria, is discussed by A. J. B. WACE in *Ann. Brit. S. Ath.* IX, 1904, pp. 211-242 (pl.; 5 figs.). The type is rare, and this seems the only example in the round. The article contains a list of occurrences on reliefs, vases, and coins. Among the latter those of the Seleucidae are prominent, and the original of this type is sought in a statue in the square, *ὁ ὀμφαλός*, at Antioch. The statue is dated at the end of the third century B.C., and joined with the Tyche and Aphrodite with a Triton as an example of Seleucid art. These conclusions lead to a discussion of the art of the "Hellenistic" period, though the author disowns the adjective, and prefers a division by periods, or centuries, from 323-220, 220-133, and 133-30 B.C. He objects to regarding Alexandria as the source of the reliefs or *toreumata*, as claimed by Schreiber. He argues that the art of this period is essentially cosmopolitan, and that the study of dated coins shows a general, not local, tendency in the art of the third century to become soft, while in the second this is succeeded by a wave of naturalism. In conclusion he gives some reasons for believing that the "Hellenistic" relief sculpture arose in Asia Minor, and migrated thence to Italy. The article is preliminary to a detailed study of the art of this period.

**The Medusa Rondanini.**—The Medusa Rondanini has recently been detached from the modern plaque which forms its background. The marble of the mask is solid, and it has never had a pedestal, but has been suspended from a wall. The photographs of the head are all taken from too high a point and foreshorten the lower part of the face. A new photograph shows better its true value. (J. SIEVERING, *R. Arch.* III, 1904, pp. 151-152; fig.)

**Some Greek Portraits.**—In *J.H.S.* XXIV, 1904, pp. 81-98 (3 pls.; 4 cuts), K. A. McDOWELL makes four identifications of extant portrait heads as Aeschylus, Agathon, Aeschines, and Demetrius Phalereus. The first, representing a fifth-century poet in a style closely resembling the Lycurgan Sophocles of the Lateran, is known in five copies, of which the best are a bronze at Florence and a marble at Naples. They express the stern, discontented, fiery warrior-poet as perfectly as the Lateran statue does the ideal character of Sophocles. The original was probably the Aeschylus of the group set up by Lycurgus in 340 B.C., which had been replaced in the theatre at Athens by a later figure before the time of Pausanias and had probably been carried to Rome. The half-nude figure holding a mask, which goes by

the name of Euripides, is probably the body to which the head belongs. A poor copy at Bonn of the head of a fifth-century poet, with soft, scanty hair and closely-cut beard, expresses exactly the character of the lovable and beautiful, rather than forceful, poet Agathon. It is appropriately united in a herm with Euripides. A marble bust from the villa of the Pisos, now at Naples, represents an old man with deeply furrowed brow, but otherwise closely resembling the expressionless heads known as Aeschines. It seems to show the same man in his more advanced years and with far greater likeness. A marble head at Florence, which represents a very young man of striking beauty and great force of character, has been called Alcibiades, because of the extreme rarity of honoring young men with portraits. It is, however, a century too late in style for him, and is much more satisfactorily explained as Demetrius Phalereus. When Demetrius Poliorcetes drove him from Athens in 307 B.C. and destroyed the countless statues that had been erected to him in all parts of the city, he had one set up on the Acropolis, and it is not at all improbable that he employed the same artist, Tisicrates, successor of Lysippus, who had made his own statue. The style of this head would bear this out.

**An Attitude of Prayer.** — A relief of a boy praying with both hands raised above his head, found by the French at Nemea in 1884 and published in *Rev. Arch.* 1903, is to be compared with an almost exactly similar figure on a gem at Berlin, and probably should give the clew for the restoration of the bronze Praying Boy at Berlin. (A. CONZE, *Arch. Anz.* 1904, p. 75; 2 figs.; cf. *Am. J. Arch.* VII, 1903, p. 239.)

### VASES AND PAINTING

**Attic Vases with Animal Friezes.** — Under this title, in *Jb. Arch. I.* XVIII, 1903, pp. 124–148 (pl., 14 cuts), M. P. NILSSON discusses in detail, and in relation to earlier wares, the six vases found at Vurvá in eastern Attica and a number of allied pieces from Marathon, Eleusis, and other places in Attica and at Eretria. The first, which are the oldest and which derive their Eastern characteristics through Eretria, he considers of local fabric and of about the middle of the seventh century B.C., though the style may have continued for a century later. Those which have human figures and chariot teams along with the usual panthers, sirens, etc., are of course later. Eleusis ware shows a mixture of Corinthian and Attic elements.

**The Chest of Cypselus.** — In *Jh. Oesterr. Arch. I.* VII, 1904, pp. 126–139 (fig.), F. WINTER argues at length in support of Pernice's view (*Jb. Arch. I.* 1888, p. 366) that Pausanias in his description of the chest of Cypselus erred in describing Heracles as present at the funeral games of Pelias. This figure was really Halimides and belonged to the departure of Amphiarus. Pausanias was probably misled by a damaged inscription. The woman playing on the Phrygian flutes was probably a woman holding up a dish, and likewise belonged to the Amphiarus scene.

**The Growth of the Athenian Vase Trade.** — It is well known that during the sixth century B.C. the products of the Athenian potteries gradually supplanted in Italy those of Chalcis, Corinth, and other Greek states. This is partly due to the interruption of Greek trade by the Etruscans. Athens, however, did not send her own ships to Italy, nor is Helbig's view probable that the goods were transhipped at Syracuse, for black-figured

Attic vases are not common in Sicily. It is more likely that the Etruscans themselves brought their bronze to Piraeus, and took back Attic oil and wine in Attic vases, and also other vases for the use of the wealthy. It must not be forgotten that Greek vases were for practical use. (E. POTTIER, *R. Arch.* III, 1904, pp. 45-51.)

**The Proportions of the Human Figure on Attic Vases.**—In *R. Arch.* III, 1904, pp. 214-221, is printed a chapter from the forthcoming Vol. III of the *Catalogue des Vases du Louvre* by E. POTTIER, in which the author discusses the proportions given the human figure by the Athenian potters. He protests against the ordinary use of Doric and Ionic in describing tendencies in Greek. The Mycenaean art gives its human figures long and slender proportions, and the same tendency is manifested in the geometric period, on the islands and in Greece until the seventh century. In Ionia a contrary tendency toward short muscular figures is obvious, and this is strong in Greece during the early sixth century. The earlier Attic vases show the long proportions; the Attico-Corinthian the very short, *e.g.* 5 or even  $4\frac{1}{2}$  heads in height. The François vase, Amasis, and Execias return to the earlier rule, and finally with Nicosthenes and his contemporaries the norm of six or seven heads is established. This mediation between the extreme tendencies is held to be characteristic of Attic art. The Dorian influence in art is the introduction of simplicity, symmetry, and attention to the individual.

**Andromeda.**—The Andromedas of Sophocles and Euripides, in connection with the Latin versions of the story and with vase-paintings, are discussed by E. PETERSEN in *J.H.S.* XXIV, 1904, pp. 99-112 (pl.). While most of the vases come from southern Italy and give the version of Euripides, a hydria from Vulci (*Brit. Mus. E.* 69) is earlier than the known date of that play, and must be based on that of Sophocles. This is the simpler in the stage devices, having Perseus enter on foot during the preparations for the exposure instead of flying in upon Andromeda's opening lament. Possibly the play is of about the time of the Antigone (441 B.C.), which it somewhat resembles, and earlier than the Alcestis of Euripides (438 B.C.), in which the motive is a similar unselfish sacrifice.

**More Illustrations of Aesop.**—In *Jh. Oesterr. Arch. I.* VII, 1904, pp. 72-81 (4 figs.), L. SAVIGNONI publishes two more illustrations of the fable of the fox and the crane. One, a hydria, shows the crane's banquet to the fox; the other, a guttus, shows the crane flying and the fox running. It is probably the closing scene. Both vases were found in a tomb at Corchiano, and are Faliscan ware of the fourth or third century B.C. A somewhat lengthy discussion follows on the reasons for choosing this fable for sepulchral monuments. It is regarded as a symbolic expression of the uncertainties of life, and of the thought in the common epitaph, *quod tu es, ego fui; quod ego sum, tu eris*.

### INSCRIPTIONS

**The Oldest Greek Letter.**—R. Wünsch in his *Defixionum Tabellae Atticae*, p. II, published a Greek letter of the fourth century inscribed on a folded lead plate, found at Chaidari in Attica, and now in the Berlin Museum. It is the oldest Greek letter preserved in its original form, but the text calls for further study, which is given by A. WILHELM in *Jh. Oesterr. Arch. I.* VII, 1904, pp. 94-105 (2 figs.). The address reads, *φῑρην ἰς τὸν*

κέραμ|ον τὸν χυτρικόν. | ἀποδοῦναι δὲ Ναυσίαι | ἡ Θρασυκλῆι ἡ θ' υἱῷ. The text of the letter is discussed in detail and restored as follows: Μνησίεργος | ἐπέστελε τοῖς οἴκοι | χαίρεν καὶ ὑγαίνειν | καὶ αὐτὸς οὕτως ἔφασ[κ]ε [ἔχεν·] | στέγασμα εἴ τι βόλεστε | ἀποπέμψαι ἡ ὥς ἡ διφθέρας | ὥς εὐτελεστά(τα)ς καὶ μὴ σισυρωτάς | καὶ κατύματα: τυχὸν ἀποδώσω. The letter is of the early fourth, possibly even the late fifth century. The opening formula with its good wishes for the receiver and information about the writer has remained a characteristic of the Greek letter to the present time, and seems to have been borrowed by the Latin.

**Lead Tablets with Curses.** — Wunsch (*Defixionum tabellae Atticae*, p. I) and Schwyzler (*Jb. Alt. Ges. L. P.* 1900, p. 246) hold that the great body of the lead tablets with curses found in Attica belong to the third century B.C., and but few to the fourth. Against this dating is directed a discussion by A. WILHELM in *Jh. Oesterr. Arch. I. VII*, 1904, pp. 105–126 (10 figs.). The article examines the details of writing and language with a view to showing that many of these cannot be used to prove late dates, but rather point to the fourth century, and also connects a number of names in these tablets with persons known through inscriptions or literature.

*Ibid.* pp. 141–145, R. MÜNSTERBERG contributes some notes on these tablets. The lead, at first used as a convenient writing material, later becomes symbolic of what is desired for the enemy cursed. Similarly the writing from left to right, perhaps originally the preservation of the earlier form, later accompanies a prayer for the reversal of the enemy's plans. The custom is certainly far older than the earliest tablets, which are of the beginning of the fourth century. They are not intended to kill the adversary, but to render him powerless in tongue and thought, or hands and feet.

**Greek Victors.** — In *Athen. Mitth.* XXVIII, 1903, pp. 338–382, E. PREUNER discusses a number of inscriptions containing lists of victors in Greek games. The first is from Oropus, *C.I.G.* VII, 414, for which is given a careful restoration of the first six lines, and a discussion of the date, which cannot be exactly determined, but is earlier than 338 B.C., and probably about 360–350 B.C. Charias the victorious αὐλωδός seems to be the dedicator of a statue by Praxias, whose other inscriptions are of this period. If the victor Satyrus of Elis is the victor at Olympia, whose statue was the work of Silanion, the date agrees with that assigned to this artist by Michaelis. Secondly, the seven lists from Samos are catalogued and discussed, including a new fragment. The discussion is an endeavor to determine the order of these inscriptions and their probable dates, chiefly through prosopographical studies. They all seem to belong to the second century B.C. Thirdly, six lists from Larisa are dated. The first two refer to the Eleutheria, one being not very long after 196 B.C., the other about 112–80 B.C. The other four refer to local games, and from minute examination of the indications seem to belong in early imperial times. The families of Cyllus of Hypata, Androsthenes and Themistogenes of Gyrtion or Larisa, and of Amometus and Philoxenides of Larisa are discussed.

**Spartans in the Parthian Wars.** — In the National Museum at Athens is a relief from Sparta with the inscription Μάρκος Αὐρήλιος Ἀλέξυς Θέωνος στρατευσάμενος κατὰ Περσῶν ἐτη βιώσας λ'. The relief shows a Roman warrior, but with a *pilos* instead of a helmet, and with a club in his right hand. It seems probable that the monument refers to the Parthian



expedition of Caracalla, who raised a Macedonian phalanx and a Laconian *lochos*. The latter troops may well have been equipped with *pilos* and club, which were traditional for Arcadians. If this is correct, other Spartan inscriptions mentioning service *κατὰ Περσῶν* probably refer to this expedition. (P. WOLTERS, *Athen. Mitth.* XXVIII, 1903, pp. 291-300; fig.)

**The παιδικὸς ἄγων at Sparta.**—To the dedications made to Artemis Orthia at Sparta (*Athen. Mitth.* 1897, pp. 334-342; *Am. J. Arch.* II, 1898, p. 298) M. N. TOD adds a new one in *Athen. Mitth.* XXIX, 1904, pp. 50-56. The inscription refers to a victor in τὸ παιδικὸν καθηρατόριον, thus confirming Baunack's explanation (*Rhein. Mus.* XXXVIII, 1883, p. 293) of *κασσηπατόριον*. The article argues that while some of the inscriptions refer to the musical contest, this and others indicate a *θηρομαχία* of some kind, probably a *ταυροθηρία*, for which some new evidence is presented.

**An Epigram from Tegea.**—The fragmentary epigram from Tegea (*B.C.H.* XXV, 1901, p. 271; *Am. J. Arch.* VII, 1903, p. 379) is briefly discussed and a new restoration proposed by A. WILHELM in *Athen. Mitth.* XXIX, 1904, pp. 108-109. He doubts whether it is connected with the Arcadian invasion of Laconia under Epaminondas.

**Thessalian Inscriptions.**—In *Athen. Mitth.* XXIX, 1904, pp. 110-111, H. S. publishes two corrected readings of Thessalian inscriptions from notes of G. D. Zekides. The inscription published by Kern (*Inscriptionem Thes-salicarum antiquissimarum sylloge*, No. 18) is to be read Ἀπ]λου Λεσχάο | Ἀριστίον ὀνέθεκε κοι συνδανχαφόροι. In the metrical epitaph from Larisa (*Athen. Mitth.* 1886, p. 451) the stone has in line 8 *πλέον* and not *πάσιν*, thus confirming a conjecture of Rohde (*ibid.* 1887, p. 141).

**An Inscription from Astypalaea.**—In *Athen. Mitth.* XXVIII, 1904, pp. 449-450, A. WILHELM publishes some corrections and restorations of the honorary inscription from Astypalaea, *C.I.G.* XII, 3, No. 171.

**A List of Cretan Cities.**—In *Athen. Mitth.* 1893, p. 10, No. 7, was published an inscription from Andros, which the editor, E. Pernice, interpreted as a list of Cretan cities. *Ibid.* XXVIII, 1903, pp. 462-464, HILLER von GÄRTRINGEN publishes a revised text (*C.I.G.* XII, 5, No. 723) showing that only the first two columns contain Cretan names, the other three being the names of islands or cities of the Aegean coast. It seems to be part of an inscription showing the places which had recognized the rights of some sanctuary on Andros. *Ibid.* XXIX, 1904, p. 111, H. S. publishes from a note of R. C. Bosanquet the suggestion that the Δύττιοι πρὸς θαλάσσην must be the inhabitants of Chersonesus, mentioned by Strabo as the port of Lyttus.

**An Archaic Inscription from Paros.**—In *Jh. Oesterr. Arch.* I, V, 1902, pp. 9 ff. (see *Am. J. Arch.* VI, 1902, p. 475), Hiller von Gärtringen published a fragmentary archaic inscription from Paros, which he restored as a trochaic tetrameter and interpreted as erotic. His conclusions are traversed by A. HAUETTE in *B. Soc. Ant. Fr.* 1903, pp. 235-240 (fig.), who regards it as an iambic trimeter from a funeral monument. He proposes [Προ]ίτης μ' ἔ[γραψεν] Εὐπάλω[ι χάρ]ιν φέ[ρον]. Possibly instead of μ' ἔγραψεν we should read a patronymic or ethnic beginning with Μελ.

**The Oligarchy on Thasos.**—In *Athen. Mitth.* XXVIII, 1903, pp. 437-448, A. WILHELM discusses the Thasian inscription first edited by E. L. HICKS in *J.H.S.* VIII, p. 401. While the restorations of Hicks are not

satisfactory, since the lines had forty letters each and not thirty-six, his general interpretation is certainly correct. The decree refers to the establishment of the oligarchy by Dietrephes in 412-411 B.C., and the return of the exiles (Thuc. VIII, 64). The first five lines still baffle conjecture, but a restored text of the rest is given and a somewhat full justification of the readings proposed.

**Notes on Pergamene Inscriptions.**—In *Athen. Mitth.* XXIX, 1904, pp. 73-78, B. KEIL publishes some notes and corrections on the two long inscriptions from Pergamum (*ibid.* 1902, pp. 78 sqq.; *Am. J. Arch.* VII, 1903, p. 110). Two passages in the rescript concerning the money-changers are discussed at length, and three from the police ordinance.

**The Pontarchs of Lower Moesia.**—The confederation of the Greek cities on the western shore of the Black Sea south of the Danube, with its chief official, the Ποντάρχης, is the subject of a discussion by J. TOUTAIN in *M. Soc. Ant. Fr.* LXII, 1901 (published 1903). He collects the inscriptions referring to the Pontarch, and also those mentioning the priest of the province. The Greek κοινόν continued to exist in Roman times but did not coincide with the province, nor is there any evidence that the Pontarch was also ἀρχιερεύς. Such titles as the Asiarch, Boeotarch, Bithyniarch, etc., may in some cases belong to the priests of the provinces, as is probable in Asia, but each district requires a special investigation.

#### GENERAL AND MISCELLANEOUS

**The Plain of Sparta.**—Pausanias's description of the Spartan plain is examined by H. VON PROTT in *Athen. Mitth.* XXIX, 1904, pp. 1-15 (pl.). The route from Therapne toward Taygetus and then southward is carefully traced in detail. Curtius is wrong in placing the Eleusinion at Anavryti, Lapithaeum, and Harpleia near Parori and Misthra. A study of the topography and the ancient remains indicates that the sanctuary of Zeus Messapeus was near the present chapel of St. George, Bryseae and the Eleusinion near Katyvia Sochiotika, with Taleton the fortified height just above, Lapithaeum and Derium near Anagia and Sotira, and Harplia at Xerokambo. The Homeric city, Phasis, seems to have been on the hill now marked by the chapel of St. Basil between Trapezondi and Kydonia.

**Delphi.**—At the November (1903) meeting of the Berlin Archaeological Society, H. DIELS, who had visited Delphi the previous spring in company with the late H. von Prott, explained the inconsistency between the existing remains of five temples on the road from Marmaria, the eastern suburb, with Pausanias's mention of only four, by supposing that in the second century of our era the two easternmost, the temple of Athena Ergane and the small one next it, were already fallen in a mass of ruins which the hasty traveller did not distinguish as two buildings. (*Arch. Anz.* 1903, p. 203.)

**Ionian Art at Delphi.**—The treasury of Cnidos and the monuments of Ionian art at Delphi are discussed by J. T. HOMOLLE in *J. Brit. Arch. Ass.* XI, 1904, pp. 29-41 (pl.; 11 figs.). After a brief account of the excavations, the treasury is described in detail, and its importance as a certain product of Ionian art emphasized. The characteristics of its architecture and sculpture are the same as those of the monumental works from Ephesus, Branchidae, and Naxos, while they reappear at Delphi in the scanty remains of the treasuries of Phocaea in the Marmaria, and of Clazomenae. The

column of the Naxians and numerous lesser votive offerings also show the great importance of Delphi in the history of Graeco-Oriental art of the seventh and sixth centuries. The plate gives a restoration of the east front of the treasury.

**Leucas-Ithaca.**—W. DÖRPFELD'S rejoinder to U. von Willamowitz's criticism of the identification of Leucas with the Ithaca of the pre-Dorian parts of the Homeric poems, originally intended for presentation six months earlier, was communicated to the Berlin Archaeological Society at the January (1904) meeting and is published in full in *Arch. Anz.* 1904, pp. 65-75. That the author of the latest parts of the Ship Catalogue knew only the post-Dorian arrangement of populations and names is evident; but all the descriptions and facts relating to the four large islands of the story correspond so fully and satisfactorily with the positions and characters of the four actually existing, that to deny their identity—Leucas-Ithaca, Ithaca-Same, Cephallenia-Dulichium, Zante-Zacynthus, with Cephallenia on the mainland—is possible only by a blind adherence to the tradition of centuries and a resort to such arguments as that the author of the Odyssey, being an Asiatic, knew the scene of his story only by hearsay and imagination. The corollary of Dörpfeld's harmonizing story and fact is that the poem is essentially pre-Dorian and belongs to the mother country, having been carried to Asia Minor, like the Iliad, as an heirloom. A large pre-Dorian settlement and water system has been found by the excavators at Leucas.

**Carpathus.**—In the summer of 1903, R. M. DAWKINS, of the British School at Athens, visited the island of Carpathus, and in *Ann. Brit. S. Ath.* IX, 1904, pp. 176-210 (13 figs.), he publishes the first instalment of his notes. After a summary of the existing information, ancient and modern, as to the island, he describes in some detail the modern conditions. Two forms of wooden lock are in use, closely resembling the "Laconian" and "Parian" types of Diels. The law of inheritance is somewhat complicated, but the dowry of the wife always passes as dowry to her eldest daughter, or failing an heiress, to her second son, who must bestow it as a dowry on his second daughter. The property tends to pass into the female line, and once there cannot be alienated, and the old people sink into poverty since their property has passed into the hands of their children. Ancient remains are scanty, but the sites of Arcaseia and Poseidion, though much pillaged, are still clearly marked. Nisyros, mentioned by Strabo, was perhaps on the island of Saria. The remains at this site, τὰ Παλάτια, are mediaeval, and such ruins are numerous on Carpathus. A mediaeval fortress at Spoa is briefly described.

**Excavations at Cnossus.**—*Ann. Brit. S. Ath.* IX, 1904, pp. 1-153 (3 pls.; 92 figs.), contains a detailed account of the discoveries at Cnossus in 1903. (See *Am. J. Arch.* VII, 1903, pp. 374-375.) Besides detailed accounts of the "stepped theatral area," northwest house, royal villa outside the palace, and especially the important shrine with the images of the snake-goddess, a female votary and several votive robes, as well as of the pottery and smaller objects found in this work, the report describes a well-preserved group of rooms, forming a small house in the southeastern part of the palace area, and a series of deep walled pits in the northwestern part, which seem to have been filled before the later palace was built, as they yielded only Middle Minoan potsherds.

**Excavations at Palaekastro.**—The results of the second campaign of the British School at Palaekastro have been summarized in *Am. J. Arch.* VIII, 1904, p. 105. *Ann. Brit. S. Ath.* IX, 1904, pp. 274-387 (8 pls.; 46 figs.), contains the detailed report. R. C. BOSANQUET gives an outline of the work, and then discusses the town, the chronology of Palaekastro and Zakro, and one block of the houses. The remainder of the houses and the pottery are described by R. M. DAWKINS. The excavation at Kouraménos of the group of houses, forming apparently a Mycenaean farmstead, is treated by R. M. DAWKINS and M. N. TOD, and the latter also reports trial excavations at Hagios Nicolaos, in search of the sanctuary of Dictaeon Zeus. Here remains of Mycenaean houses were found, and in three caves the remains of burials of the early bronze age. The human remains found here and in the ossuaries of Roussolakkos, are studied by W. L. H. DUCKWORTH, who finds the race prevailingly dolichocephalic, though brachycephalism is not unknown. The stature was small, and in general these primitive Cretans seem to be the earliest representatives of the "Mediterranean race."

The early sanctuary at Petsofà is described by J. L. MYRES. Under remains of the Late Minoan or Early Mycenaean period was found a thin layer of black earth full of ashes and fragments of figurines. These consist of male and female standing and sitting figures, also large images of oxen, and small images of many varieties of animals, including apparently weasels and hedgehogs. The male standing figures wear high boots and the loin-cloth, which here consists of three parts, the loin-cloth proper, a kilt, and a girdle. In many cases a large dagger is also worn. The women wear the usual full skirt, open bodice, and frequently hats of curiously modern shapes. This Aegean costume and its analogies in the skirt and bodice of Northern Europe are discussed and attributed to a very early community of culture. Crete here, as elsewhere, appears as a European outpost in chalcolithic, if not neolithic, times. The costume seems to have survived even in Greek lands, in spite of the general prevalence of the "Doric chiton" of North Africa, and the "Ionic chiton" of Hither Asia.

**The Moulds of Palaekastro.**—In 'Εφ. 'Αρχ. 1903, coll. 187-200, S. A. XANTHOUDIS discusses the two moulds from Palaekastro in Crete, first published by him *ibid.* 1900, coll. 26-50. (See *Am. J. Arch.* V, 1901, p. 241.) After defending his view that the plaques are a workman's moulds and not sacred objects, he modifies his earlier interpretation in view of recent discoveries in Crete. One plaque shows on one side the great Cretan goddess in a peaceful aspect with a flower in each hand and one springing from her head. On the other side are images of the sun and moon and the horns of consecration. The other plaque shows the goddess as warlike, with the double axe in each hand, while on the reverse are a large and a small axe. It is suggested that the combination of the horns and the double axe in other Mycenaean objects is due to a custom of placing the head of a sacrificial victim and the instrument of sacrifice on the altar of the god.

**Divinities holding Temples.**—Certain coins show the figure of a divinity holding in the hand a temple, which has been interpreted as the model of a new building and connected with the Neocoria. A new examination of the representations is made by B. PICK in *Jh. Oesterr. Arch.* I. VII, 1904, pp. 1-41 (41 figs.). The cities issuing these coins are Smyrna, Lesbos,

Nicomedia, Perinthus, Ancyra, Tarsus, Philippopolis, Colybrassus, Aegeae, and Side. A detailed examination of these coins in comparison with the other issues of the ten cities shows that while these figures sometimes appear in connection with the foundation of a new temple of the emperor or some divinity, they also appear long after such events. These temples are seldom models in a strict sense, but always copies of actual buildings. The coins extend from the time of Domitian to that of Gallienus. A second article is to discuss representations of the Neocoria on the coins of other cities.

**Gravestones in the Form of Altars.**—Tanagra Museum contains many gravestones in the form of altars, of many periods, and in some cases found inside the graves. All seem to have had an engraved or painted inscription on the front. Two chief classes can be distinguished. One has a low step in front and a wind shield on three sides, thus resembling a seat. The other has a slight depression in front, and a low edge about a slight depression on top. Developments in both forms can be traced by the inscriptions. Other forms are plain cubes with a flat slab on top, and apparently sacred tables, formed of slabs supported on low stones. (F. FRUHL, *Athen. Mith.* XXVIII, 1903, pp. 331-337; 6 figs.)

**The Hippalectryon.**—P. PERDRIZET does not agree with the views of Lechat on the hippalectryon (*Au Musée de l'Acropole d'Athènes*, p. 453). Aeschylus is not said by Aristophanes (*Ran.* 930-938) to have introduced this monster into his plays, and it was known to Attic artists at a much earlier date. It had a magic, apotropæic quality, and for this reason appears on the vases, and was probably chosen for the votive offering on the Acropolis. Its origin is not to be sought in Oriental art, but rather in Ionia, where survived the Mycenaean tendencies toward strange combinations of human and animal forms. A list of twenty examples is given, of which sixteen are Attic. The Attic hippalectryon has a rider, the Ionic does not. (*R. Ét. Anc.* VI, 1904, pp. 7-30; pl.; 7 figs.)

**Κτερίσματα.**—This word is connected with *κτῶμαι*, and denotes the possessions of the dead, which have been given to him for his life in the tomb. These possessions may be either those given to the dead at the time of burial, or those offered later at periodical celebrations or in exceptional circumstances to appease the dead. The former were buried or burned with the body, while for the latter the best example is the offering in the *Electra* of Sophocles. The word then denotes exactly what the French archaeologists call *mobilier funéraire*. The Greek word is only used in the plural. (R. SCHWAB, *R. Ét. Anc.* VI, 1904, pp. 99-102.)

**Greek Ritual of Sacrifice.**—In *Jb. Arch.* I. XVIII, 1903, pp. 113-123 (6 cuts), P. STENGEL discusses von Fritze's interpretation of *καταστρέφειν* and *αἵρεσθαι* (see *Am. J. Arch.* VIII, 1904, p. 314), pointing out that these words, with the synonyms of the latter, refer only to the position of the heads of the victims offered respectively to chthonian and celestial divinities, and that the position of the animal itself, whether touching the ground or not, was largely a matter of size and convenience. The older custom of suspending a bull from a tree or post, as pictured on coins of Ilium, was an isolated survival at that place.

**The "Thracian Horseman."**—An attempt to interpret some features of the various monuments relating to the worship of the "Thracian Horse-

man" is made by J. ZIEHEN, in *Arch. Anz.* 1904, pp. 11-17 (2 cuts), on the basis of a recent Hungarian publication of Professor J. Hampel, of Pest. The monuments, of which Hampel gives 67, are small lead tablets of good workmanship, rude painted stone carvings small enough to have been worn as amulets, votive reliefs of various sizes, only one of which has an inscription, and four engraved gems, used perhaps as signets or as means of recognition between the votaries of this secret religion. Most of them come from the Danube and Balkan regions. The features common to all are the horseman or a pair of horsemen, a creature under the horse's feet, sometimes a human figure, sometimes a fish, and a female figure which has some likeness to Sige and to Nemesis. The representations, which often contain a large number of figures and which are in some degree influenced by the worship of the Dioscuri and other neighboring religions, include sacrificial banquets, the sacrifice and stages of preparation for it, scenes which represent the god as a hunter, etc. Some of the subordinate figures probably represent initiates of various grades.

**Phayllus and his record Jump.**—That τὸ σκάμμα and τὰ ἐσκαμμένα both alike mean the soft ground dug up for a jumper to land on, and ὁ βατήρ, the hard ground from which he "takes off," that there is no valid evidence for supposing the Greek long jump to have been a triple jump or a hop, skip, and jump, and finally that the inexplicable "record" of fifty-five feet claimed for Phayllus is a gross exaggeration resting solely on an epigram made centuries after the real Phayllus lived, and under the influence of popular traditions of a famous athlete and the conventional use of the number five, are the conclusion reached by E. N. GARDINER, after a thorough study of the authorities, and set forth in *J.H.S.* XXIV, 1904, pp. 70-80.

**An Index to the Ἑφημερίς Ἀρχαιολογική.**—The first volume, including the years 1883-1887, of an elaborate Index to Ἑφ. Ἀρχ. has been prepared by A. LAMPROPOULOS. It contains lists of contributors (coll. 1-8), plates and figures (coll. 9-11), and subjects (coll. 13-116), but by far the larger part of the work is devoted to a very elaborate and carefully classified index to all the Greek inscriptions (coll. 117-542), including names of Persons and Places, Political Antiquities, Religion and Religious Celebrations, Vocabulary, Grammar, Numerals, References to Classical Authors, Citations of Other Inscriptions, and a table showing the republication of inscriptions from the Ἑφημερίς. Shorter indices (coll. 543-550) cover Egyptian and Latin inscriptions. (Εὐρετήριον τῆς Ἀρχαιολογικῆς Ἑφημερίδος τῆς τρίτης περιόδου, ὑπὸ Ἀλεξάνδρου Λαμπροπούλου. Athens, 1902, G. S. Vlastos. 225 pp; 4to.)

**Notes on Recent Archaeological Publications.**—In his *Bulletin Archéologique (R. Ét. Gr.* XVII, 1904, pp. 77-110; 28 figs.) A. DE RIDDER summarizes fifty-three publications treating of Greek Architecture and Excavations, Sculpture, Frescoes and Vases, Bronzes and Terra-cottas, and miscellaneous objects. Five articles have not yet been reported in this Journal. In *Mémoires de l'Académie royale de Danemark*, 6<sup>e</sup> sér. (Lettres) V, 1902, pp. 299-301, Ussing interprets the folded cloth on the east frieze of the Parthenon as a carpet to be spread under the feet of the gods. In the *Revue de philologie*, 1902, pp. 213-215, Foucart argues that the base in Rome bearing the name of Pythocles of Elis and the signature of Polyclitus was prepared to hold the original statue, which was replaced at Olympia by a

copy set on the original base. In *B. Com. Roma*. 1902, pp. 3-12, Mariani publishes the bust of a Greek general, of which two other copies are known. He considers it a portrait of Iphicrates, and it certainly seems to belong to the early fourth century. Lucas maintains that the "Niobid" of Subiaco is a Ganymede. The Ilioneus of Munich and perhaps the Daphnis of Berlin belong to the same school. (*Jb. Alt. Ges. L. P.* IX, 1902, pp. 427-435.) De Ridder doubts the identification and refers to Ussing, *l.c.* pp. 304-306, who calls it a ball-player. A little bronze centaur, found at Citta di Castello, has human feet, and the back part of the body wrapped in an himation. (*Not. Scavi*, 1902, pp. 481-482.)

## ITALY

### ARCHITECTURE

**Ara Pacis Augusti.**—Further restoration and interpretation of this monument have been made possible by discoveries since the publication of E. Petersen's monograph, Vienna, 1902, and are explained by the same writer in *Arch. Anz.* 1903, pp. 182-185 (plan).

**A Lost Relief.**—In January, 1572, Prospero Visconti sent to Duke William of Bavaria a relief representing Bacchus, which arrived at Landshut in November, 1573, and since then has disappeared. In *Sitzb. Mün. Akad.* 1902, pp. 521-534 (pl.), H. SIMONSFELD identifies this relief with one in S. Ambrogio in Milan from the eleventh to the sixteenth century, described by contemporary writers as a Hercules. A drawing in the unprinted 'Antiquario' of Alciati shows it was an inscribed (*C.I.L.* V, 6014) Roman gravestone on which was represented a youthful satyr wearing the nebris, and holding in his left hand a small lion by the tail, while his right hand swung a lagobolon. The descriptions indicate that it was of great size.

### VASES AND PAINTING

**Mycenaean Vases at Torcello.**—In the museum at Torcello are four late Mycenaean vases, of simple form and decoration, resembling those found in Sicily and Cephallenia, at Tarentum, and at Ialysus in Rhodes. It seems to be a fact that none of the earlier and finer ware has been found outside of the Aegean islands, showing that the wide diffusion came only when the art was in a dead or dying stage. Considering the position of the other points, —and even Spain may be added to the list,—it seems most probable that Torcello, the farthest north, was reached by sea, although a land-route of trade to the Aegean, through Thessaly and Euboea, is known to have existed. Mycenaean remains in Italy occur in connection with the latest bronze age. A large Corinthian black-figured vase also at Torcello is of interest, as the style, though found north of the Alps, has been supposed not to exist in the valley of the Po. (R. M. DAWKINS, *J.H.S.* XXIV, 1904, pp. 125-128; 2 cuts.)

**Roman Paintings in Frankish Times.**—At the January (1904) meeting of the Berlin Archaeological Society, a small Roman wall-painting which has been discovered in the remains of a Merovingian palace just below the street-level in Kirchheim, Elsass, was shown in copy and discussed by WINNEFELD. In composition and execution it recalls the catacomb-paintings of the second and third centuries. That parts of earlier palaces were

incorporated into Frankish structures, and that the men even of Carolingian times had the actual work of Roman artists before their eyes to influence their own development, is here made evident. (*Arch. Anz.* 1994, p. 65.)

### INSCRIPTIONS

**Imperial Titles.**—In *M. Soc. Ant. Fr.* LXI, 1900 (published 1902), pp. 52–78, C. PALLU DE LESSERT discusses the occurrence under the early empire of a group of titles consisting of a substantive denoting quality joined with a possessive adjective of the first or second person and a verb of the third. Such titles are *maiestas tua*, *providentia tua*, etc. He considers in some detail the use of *maiestas* and *aeternitas*, as well as *dominus* and its Greek equivalent *κύριος*. Such titles seem to have been developed in popular usage and only at a late period to have been adopted in official documents.

**Inscriptions relating to Roman Antiquities.**—R. CAGNAT and M. BESNIER continue their review of epigraphical publications relating to Roman antiquities in *R. Arch.* II, 1903, pp. 435–492; III, 1904, pp. 293–304. The first article contains the text of 174 inscriptions, of which 45 are Greek, as well as brief mention of epigraphical publications, and an elaborate series of indices to the review for 1903. In the second article are published 54 inscriptions, including one in Greek on a tessera, and the usual bibliographical notes, covering the period from January to April, 1904.

### COINS

**A Medallion of Constantine II.**—In *B. Ant. Soc. Fr.* 1903, pp. 340–343 (fig.), J. MAURICE discusses a bronze of Constantine II Caesar, representing the triumph of the Caesars, sons of Constantine the Great. Its size leads to the conclusion that it is a bronze model for a gold medallion or silver coin. It resembles closely a medallion of Constans I Caesar. Such pieces seem to have been struck in connection with the celebration of some glorious anniversary later than the victories over the Goths and Sarmatians in 332 A.D., but not to mark any special triumph.

**The Portrait of Maxentius.**—In *B. Soc. Ant. Fr.* 1902, pp. 339–341 (pl.), J. MAURICE discusses the portraits of Maxentius as shown on a series of coins struck at Rome, Ostia, Aquileia, and Carthage between 306 and 312 A.D. All show the same characteristic features, and it is clear that all the artists were working from the same model, apparently a portrait sent to each mint on his accession. This seems to have been the rule during the age of Constantine, and the coins may be taken as furnishing true portraits of the emperors of that period.

**The Imperial Cult in the Fourth Century.**—A series of bronze coins of the late third and early fourth centuries shows an altar and Genius, designated by the inscription as the Genius of Augustus, or of the emperor, or of the Roman people. In *B. Soc. Ant. Fr.* 1903, pp. 211–220, J. MAURICE argues that these coins prove the provincial cult of the emperor in the cities and periods when they were issued. They come from Lyons, Aquileia, Antioch, Cyzicus, and Nicomedia, in all of which this cult is known. The other mints, where this type is not struck, are all in cities where there was no *concilium provinciae*, or where the cult assumed a different form.

**The Mint at Ticinum.**—In *Bollettino di Numismatica*, II, 1904, pp. 2–8 (2 figs.), P. MONTI and L. LAFFRANCHI defend their view that certain impe-



rial coins marked T are from a mint at Ticinum and not from Tarragona, as has recently been argued. The article contains a comparative table of issues of Ticinum and Aquileia in 307-309 A.D. *Id. ibid.* pp. 25-27, conclude a list of the coins from this mint, publishing the issues of 312-325 A.D.

**Notes on Roman Coins.**—In the *American Journal of Numismatics*, XXXVIII, 1904, pp. 65-69 (pl.), G. N. OLCOTT publishes two recent discoveries, an *aureus* of Augustus (c. 20 B.C.) and a bronze "medallion" of Antoninus Pius (139 A.D.). He also adds brief descriptions of ten coins not mentioned by Cohen. Six were issued under Nero after his monetary reform, and one each under Tiberius, Claudius, Galba, and Otho. All are bronze except the last, a denarius, of which the type was only known in gold (Cohen, 22).

#### GENERAL AND MISCELLANEOUS

**The Topography and Monuments of Ancient Rome.**—Professor PLATNER has written a handbook "to serve as an introduction to the study of the topography of ancient Rome for students of Roman antiquities and history, and incidentally as a book of reference for those who have any special interest in the monuments which still remain." In such a work little discussion of doubtful points is possible, but the numerous references to ancient and modern sources of information will aid the serious student to investigate and reach his own conclusions. Seven chapters treat respectively of the 'Sources of Information'; 'General Topography of Rome and the Campagna'; 'Building Materials and Methods'; 'History of the Development of the City'; 'The Tiber and its Bridges'; 'Aqueducts and Sewers'; and 'Walls, Gates, and Bridges.' The remaining thirteen chapters describe the various parts of the city and the monuments contained in each. Modern discussions and discoveries published as late as 1903 are referred to in the text or notes, and the plans also, while derived from other works, are changed, when necessary, to include the results of recent investigation. Many of the figures are full-page illustrations. The book contains an index. (SAMUEL BALL PLATNER, *The Topography and Monuments of Ancient Rome*, Boston, 1904, Allyn and Bacon. College Latin Series. xiv, 514 pp.; 98 illustrations, including 9 maps and plans; 8vo.)

**The Excavations in the Forum.**—*Jb. Alt. Ges. L. P.* VII, 1904, pp. 23-45 (20 figs.), contains a summary description by C. HÜLSEN of the recent excavations in the Forum, with special reference to the more important results for the early and late history of the Forum. The topics treated include the old necropolis, the *lapis niger* and *cippus*, the Curia of Diocletian, the Basilica Aemilia, the subterranean passages beneath the imperial Forum, the *templum divi Augusti*, and the church of S. Maria Antiqua with its frescoes.

A convenient handbook of the Forum in the light of recent discoveries has been prepared by C. HÜLSEN. The first part (pp. 1-47) contains a summary history of the Forum, treating of the development of the region in antiquity, its condition during the Middle Ages, until the time of Cola di Rienzo, and finally of the successive excavations since the fifteenth century. The second part (pp. 48-174) is a brief but clear description of the monuments, beginning with the Basilica Julia, and following a strictly topographical order to the Temple of Jupiter Stator. A brief bibliographical appendix (pp. 204-211) gives for each monument the most important

references to the ancient authorities and recent discussions. (*Das Forum Romanum: seine Geschichte und seine Denkmäler*, von CHR. HÜLSEN. Rome, 1904, Loescher & Co.; pp. viii, 220; 3 plans; 109 figs.; small 8vo; Mk. 4.)

Much briefer is the summary account contained in a volume by ST. CLAIR BADDELEY, who has closely watched the progress of the excavations since 1898. His description is based rather on the order in which Boni's discoveries have progressed, than on topographical relations, though these latter are not wholly neglected. The plan of the work, which is called "a handbook for travellers," precludes any extended citation of ancient authorities or modern literature. (*Recent Discoveries in the Forum* by ST. CLAIR BADDELEY. New York, 1904, The Macmillan Co.; London, George Allen. pp. xii, 116; plan; 45 figs.; 16mo; \$1.25.)

**The Neighborhood of the Comitium.**—An important study of the monuments in the neighborhood of the "Grave of Romulus" has been published by E. PETERSEN. He argues that the Cippus and Column, together with the scanty remains of a *suggestus* close by, belong to the "regal period," and that the two former are in the prolongation of the axis of the Curia Hostilia. The "Tomb" with the lions, and the so-called Altar are republican. The former, having been profaned during the Gallic invasion, was buried in sacrificial remains, while the latter is really the Rostra of 338 B.C. The difference in orientation of these structures from the earlier seems to correspond to a difference in the position of the Curia even before the erection of the Curia Sullana, which seems to have extended under S. Adriano and S. Martina. The erection of the Curia Julia (S. Adriano) was accompanied by other changes in the Comitium, and in particular the pavement was continued over the Tomb, whose site was marked by the black marble slabs, which, however, were oriented with reference to the Curia, and only partially covered the tomb. (*Comitium, Rostra, Grab des Romulus*, von EUGEN PETERSEN. Rome, 1904, Loescher & Co.; pp. 42; plan; 8vo; Mk. 1.60.)

**The Forum of Archemorus.**—In *B. Soc. Ant. Fr.* 1903, pp. 286–288 (fig.), C. RAVAISSON-MOLLIEN gives some reasons for believing that a Forum Archemorium or Archemonium may have existed in Rome. He publishes a view of this *Foro Archimonio* from Niccola Roisecco's *Nuova Descrizione di Roma*, II, p. 278 (1765).

**The Submerged Shore near Naples.**—It is well known that geological evidence shows that the Roman shore at Naples was 16 feet higher than the present line, but that it had fallen nearly 40 feet by the end of the twelfth century, though in the sixteenth it had again begun to rise. In *Archaeologia*, LVIII, 1903, pp. 499–560 (7 pls.; 29 figs.), R. T. GUNTHER publishes a very full account of his study of ancient remains along the coast, and particularly in the submerged region. The southern end of Posilipo, from the Villa Rosebery to the Gaiola Islands, proved most remunerative and is described in great detail, though the examination extended from Naples to Misenum. The conclusion is reached that along a large part of this coast ran a road, on either side of which were villas, while landings were protected by breakwaters.

**Nemus Aricinum.**—The sanctuary and worship of Diana at Aricia, with the recent literature of the subject, are discussed by LUCIA MORPURGO, in *Mon. Antichi*, XIII, 1903, coll. 297–368 (3 pls.; 26 cuts). At the site of

the temple, on the northeastern shore of Lago di Nemi, are extensive remains of the surrounding retaining walls, but architectural and other remains are fragmentary and much scattered. Although some objects of a very primitive stage of civilization appear among the *ex votos*, the sanctuary is probably not earlier than the fourth century B.C., and was instituted as a centre for a Latin league, supplanting an earlier one on Mount Algidus. From it was derived the worship of the Aventine Diana, with the same festival, the Ides of August. The native Latin goddess of nature has here both original and acquired characteristics in common with the Greek Artemis, and with the spot are associated also the nymph Egeria (Sender-forth of waters), the inferior god Virbius, half nature, half solar divinity, and the strange *rex nemorensis*, a man who lived a wild life in the woods and was succeeded only by one who slew him, so typifying the ever-transmitted life of nature. The most flourishing period of the sanctuary was 100 B.C.—200 A.D.

**Studies in Italian Topography.**—In *Jh. Oesterr. Arch. I. VII*, 1904, pp. 42–70 (fig.), O. CUNTZ continues his study of Italian topography according to the itineraries (see *Am. J. Arch. III*, 1899, p. 366). Leuceris, between Bergamo and Brescia, is identified with the mediaeval Leoces, the modern Trescore at the end of Valle di Lesse. The roads from Luna over the Apennines are discussed. The Ravennas has combined the names on two roads, whose course is traced. The routes between Cosa and Populonia seem to show that the ancient coast line in the neighborhood of Grosseto was about midway between the lines given by Kiepert and Sieglin. The road from Cagli to Senigallia passed through the valley of the Cesano, where, near the church of S. Gervasio, was *ad Pirum Filumeni*, perhaps a corruption for *ad Pilum Pilumni*. The Sabine Pitinum on the road from Foruli to Aveia is probably Coppito, and Priferum Aquila.

**Monuments of the Peligni.**—Some monuments in the little museums at Sulmona (Sulmo) and Pentima (Corfinium), as well as the excavations at the latter place, are described by M. BESNIER in *M. Soc. Ant. Fr. LXI*, 1900 (published 1901), pp. 243–258 (pl.). The greater part of the article describes the relief, *C.I.L. IX*, 3128, and an oval marble *clipeus* similar to those at Naples, containing on one side the head of a faun in relief, and on the other a browsing hare.

**The Etruscan Chariot in the Metropolitan Museum, New York.**—This chariot (see *Am. J. Arch. VIII*, 1904, p. 126) is briefly described by J. OFFORD in *R. Arch. III*, 1904, pp. 305–307 (3 pls.). He calls special attention to the nine spokes in each wheel. This seems to be the number in the chariot of Apollo and Artemis in the Phigalian frieze, but elsewhere an even number seems usual.

**An Ancient Door-latch.**—A door-handle which slid up and down against the door-plate by means of bolts passing through slots, and so probably moved a double latch, is among the articles from Boscoreale in the Antiquarium at Berlin. It seems to be a Greek rather than a Hellenistic or Roman invention. (E. PERNICE, *Jb. Arch. I. XIX*, 1904, pp. 15–21; 5 cuts.)

**Paegniarii.**—In *R. Arch. III*, 1904, pp. 308–316 (5 figs.), J. DÉCHELETTE discusses some representations of the *paegniarii*, or gladiators who amused the spectators by burlesque combats. They are usually represented

with a small oval shield, and a *pedum*, though they sometimes carry a whip or a small club. Such a combat is shown on the mosaic from Tusculum in the Museo Kircheriano (*Ann. d. Ist.* 1876, p. 66), where the participants are costumed to represent a Bacchant and Faun defeating Indians.

**Tools of Roman Workmen.**—Numerous representations of the tools used by Roman workmen are known on tombstones, but the actual tools preserved in museums have not been discussed. A contribution to this subject is made by A. HÉRON DE VILLEFOSSE in *M. Soc. Ant. Fr.* LXII, 1901 (published 1903), pp. 205–240 (6 figs.). He publishes a stone-cutter's tool from Syria recently acquired by the Louvre. It is ingeniously constructed so that it can be used as ruler, square, level, to mark angles of various kinds, or with a plumb line. The rest of the article is given to a description of three Roman foot-rules in the Louvre, and a list of nine similar rules found in Gaul. It appears that they are regularly provided with a hinge, and divided on the upper face into sixteen *digiti*, on the lower face into four *palmi*, and on one side into twelve *unciae*. The fourth face is plain.

**Vitruvius.**—In *R. Arch.* III, 1904, pp. 222–233, 382–393, V. MORTET continues his critical studies on Vitruvius and his work. (See *Am. J. Arch.* VII, 1903, p. 249.) These articles collect the literary and epigraphical evidence. Neither Pliny nor Fronto, in referring to a Vitruvius, certainly indicate our author. The reference in Servius is at best very doubtful. Cetus Faventinus gives us his cognomen, Pollio, and Sidonius Apollinaris testifies to his reputation in the fifth century in Italy and Gaul. Inscriptions containing the name are cited from Italy and Africa, and the general conformity of the Roman buildings in Africa to the rules of Vitruvius is noted.

**Dates of the Salutations of Nero.**—In *R. Arch.* III, 1904, pp. 263–272, H. STUART JONES disputes the conclusions reached by E. Maynial (see *Am. J. Arch.* VII, 1902, p. 217) as to the dates of the *salutationes imperatoriae* of Nero. The first three dates are accepted. Then follow: IV. Summer of 58 A.D. (success of Corbulo in Parthia). V. Later summer of 58 A.D. (victory of Duvidus Avitus). VI. Still later in 58 A.D. (capture of Artaxata by Corbulo). VII. Summer of 59 A.D. (capture of Tigranocerta). VIII. During 60 A.D. (victory of Suetonius Paulinus in Britain). IX. During 62 A.D. (probably the arrival of pompous despatches from Paetus in Armenia). X. Between 64 and 66 A.D. (probably on the discovery of Piso's conspiracy). The last two are as given by Maynial.

## FRANCE

**The Earliest Gallic Religion.**—In *R. Ét. Anc.* VI, 1904, pp. 47–62, 131–144, 256–262, C. JULLIAN continues his notes on the earliest Gallic religion. (See *Am. J. Arch.* VIII, 1904, p. 324.) The first article discusses the ritual connected with war, which is best known, and where old forms are best preserved. The second treats of Gallic cosmogony, theogony, and anthropogony, including the abode and duration of the gods, the creation and education of men, divine vengeance, and the state of the dead. The last article collects the references to priests and priestesses, apart from the Druids and prophets mentioned by Caesar.

**The Samnagenses.**—The *Samnagenses* are mentioned by Pliny as living in southern Gaul near the Rhone, and their name appears in Greek on coins,

and in two Latin inscriptions. The exact situation of their town has, however, been much disputed. A new discussion of the subject by J. BERTHÉLÉ appears in *M. Soc. Ant. Fr.* LXII, 1901 (published 1903), pp. 241-292. After a summary of the evidence and of previous views, he argues at length on philological and archaeological grounds for the suggestion of François Germer-Durand that the *oppidum* of the Samnagenses was Nages (Gard), the mediaeval Anagia.

**A Greek Stele at Narbonne.** — In *B. Soc. Ant. Fr.* 1902, pp. 347-348 (pl.), HÉRON DE VILLEFOSSE publishes a photograph of a Greek grave-relief of Pentelic marble, belonging to the fourth century B.C. The publication is of value as replacing an inferior drawing in *Attische Grabreliefs*, No. 944.

**The Tiara of Saitaphernes.** — In *R. Ét. Gr.* XVII, 1904 (pp. 111-120), T. R(EINACH) republishes, with a short introduction, an article contributed by him to *Figaro*, May 31, 1903, in which he states the main facts regarding the Tiara of Saitaphernes, as revealed through the investigation by Clermont-Ganneau. While much is false, several of the designs impeached by Furtwängler and others are genuine according to the evidence of Roukhoumovsky.

## GERMANY AND AUSTRIA

**The Situation of Prehistoric Settlements.** — In *Mith. Anth. Ges.* XXXIII, 1903, pp. 301-320 (14 figs.), A. SCHLIZ examines the character of the successive settlements along the middle Neckar from neolithic times, with a view to showing that in successive periods this character differs so sharply as to imply a change of race. The differences are found in the selection of sites, the form and arrangement of the settlements, and the structure of the single houses. The author examines in some detail the neolithic, bronze, and Hallstatt periods, the changes produced by the Gallic invasion in the Latène period, and briefly the conditions during the successive occupations of Marcomanni, who have left but few traces, Romans, and Franks, who gave the settlements their present characteristic form, and curiously returned in many cases to the old sites of the stone age.

**The Roman Amphitheatre at Metz.** — *B. Soc. Ant. Fr.* 1903, pp. 256-261, contains a description by GRENIER of the recent discovery of the large Roman amphitheatre at Metz. (See *Am. J. Arch.* VIII, 1904, p. 118.) It was elliptical, with a major axis of 150 m., and a minor axis of 126 m. The arena measured 68 m. by 41.50 m. Between the arena and outer wall were found five large walls and seventy-two cross-walls. The whole structure must have accommodated from fifteen thousand to twenty thousand spectators. Used as a quarry during the Middle Ages, and later covered by the fortifications, the site has yielded little of value. There are many indications that it was used as a Christian burial place after the time of Constantine.

**Color on the Neumagen Sculptures.** — A. GRENIER has studied carefully the use of color on the monumental sculptures from Neumagen in the museum at Trèves. Whether hard limestone or porous sandstone was used, the whole design was colored on a coat of whitewash. The ground was Egyptian blue, and on this details of interiors or trees and rocks were painted. According to established conventions a light yellow was used for faces and nude parts, the bodies of animals, all women's garments, and the

togas of men in Roman costume. A reddish brown was used for hair and beard, horses' manes, and the garments of men in Roman costume. A bright red was reserved for furniture, weapons, and the ornamentation of clothing, armor, etc. Metal in vases, coins, and some other objects was represented by bright yellow, while green was sometimes used for foliage. Contours and details are often brought out by brown lines, even where the sculptor had also indicated them. This extensive use of color gave the reliefs essentially the appearance of a painting. As the sculpture differs little from that of contemporary works in Rome and Italy, it is probable that these also were painted in like manner. (*R. Arch.* III, 1904, pp. 245-262.)

**Bells in the Thiasos.**—In Regensburg is a curious Roman monument, which has on the front the representation of a suicide, perhaps the death of Ajax, doubtless chosen with reference to the manner of death of the person to whom the monument was erected. On one of the small sides is represented a youthful satyr, holding in his left hand a short stick, resembling a *pedum*, while his right is stretched down toward a perforated disk, which he seems to raise with his right foot. The key to the interpretation is furnished by a stone at Metz, where is seen a dancing Maenad, holding such a disk by a strap in one hand, while the other holds a curved stick. The disk is a bell such as hangs at the doors of Pompeian houses, and was used as a signal in the baths, but has not hitherto been noted as one of the accompaniments of the Bacchic dance. (*J. JÜTHNER, Jh. Oesterr. Arch. I. VII*, 1904, pp. 146-150; 5 figs.)

**The Coinage of Trèves.**—The issues of the Roman mint at Trèves during the Constantinian period (305-337 A.D.) are carefully described and classified chronologically by J. MAURICE in *M. Soc. Ant. Fr.* LXI, 1900 (published 1902), pp. 127-190 (2 pls.), and LXII, 1901 (published 1903), pp. 25-114 (2 pls.). The first article describes five series extending from May 1, 305, to the beginning of 320; the second catalogues six more from 320 to September 9, 337.

**The Wars of Domitian on the Rhine and Danube.**—An inscription, recently found at Baalbek, contains the military record of C. Velius Rufus who from *primus pilus* finally became procurator of Raetia. First published by Mommsen in *Sitzb. Berl. Akad.* 1903, p. 817, it is reprinted with a detailed commentary by E. RITTERLING in *Jh. Oesterr. Arch. I. VII*, 1904, Beiblatt, coll. 23-38. It is especially valuable for its references to Domitian's wars in Germany (83 A.D.) and on the Danube. It is argued that there was but one Dacian war, which ended with the peace of 89 A.D. This was followed by the Sarmatian war, which does not seem to have lasted later than 93 A.D. In this war Rufus led a division through Dacia against the enemy. An appendix contains the assignment of legions along the Danube during the reign of Domitian.

**The Dacian Wars of Domitian.**—The position on the left bank of the Danube of Drobeta, which was made a *municipium* under the Flavian emperors (*C.I.L.* III, 1581 = 8017), makes it probable that it guarded the bridge by which Cornelius Fuscus crossed the Danube, and not unlikely that it was the city in which Domitian remained while his generals carried on the Dacian wars. (*C. PATSCH, Jh. Oesterr. Arch. I. VII*, 1904, pp. 70-72.)

## GREAT BRITAIN

**Roman Hayling.**—Under this title TALFOURD ELY has published a dissertation accepted by the University of London for the degree of D. Lit. In it he describes the results of his excavations on Hayling Island from 1897 to 1903. The actual work was all done by the author, who in a series of trenches at the Towneil Field uncovered part of the foundations of a large parallelogram, having near the centre a circular building  $37\frac{1}{2}$  feet in diameter. In the southeast corner of the enclosure and outside were remains of other walls, and the flint pavements of rooms. No inscriptions were found, and but little of value except a bronze brooch inlaid with blue enamel. From the coins and other evidence it is probable that the Roman settlement was made about 45 A.D. (*Roman Hayling: A Contribution to the History of Roman Britain*, by TALFOURD ELY. London, 1904, Taylor and Francis; pp. x, 33; Plan; 5 pl; 8vo.)

**An Inscription from Carnarvonshire.**—*Proc. Soc. Ant.* XIX, 1903, pp. 255-262 (fig.), contains a paper by J. RHYS discussing an inscription found near Brynkir station in Carnarvonshire. The lines are unequal in length, but the right edge of the stone seems intact. It runs ICORIFILIVI | POTENTI|NI. This is read as *ic Ori filiu(s) f(ili) Potentini*. The latter name is a translation from the Goidelic. The whole means "Here is the burial place of Ore; he was son of Mac Ceithernaigh." See also C. JULLIAN in *R. Arch.* III, 1904, pp. 413-414.

## AFRICA

**Cybele and Attis in Africa.**—The cult of Cybele and Attis, the *Dii omnipotentes*, in Roman Africa is the subject of an article by H. GRAILLOT in *R. Arch.* III, 1904, pp. 322-353. Starting from the long inscription of Sitifis, *C.I.L.* VIII, 8457, of 288 A.D., he first examines the use of the epithet *omnipotentes*, which appears only near the end of the third century, and earlier in Africa than in Rome. It is a Semitic idea, and its appearance in Africa would be aided by the character of the Carthaginian cults of Tanit and Baal, who survived in Roman times as *Virgo coelestis* and Saturn, and are found worshipped in close connection with the Phrygian pair. This gives the cult of the *Magna Mater* in Africa several special characteristics. (1) Cybele and Attis are called *Sancti* and *Sanctissimi*. (2) Their temple is *religiosissimum*. Both are Semitic formulae. (3) The religious associations for this worship are especially developed. (4) Taurobolia and criobolia are especially frequent. (5, 6, 7) With this cult are associated Ianus Pater, Castor and Pollux, and Liber Pater.

**Pre-Roman Antiquities of Hippo.**—In *B. Acad. d' Hippone*, XXX, 1901, pp. 1-6 (2 pls.), S. GSELL discusses several pre-Roman antiquities in the museum at Bône. Among these are a bronze disk, with a lion's head in relief, certainly of Phoenician origin, and three faïence Ushabtis, probably Egyptian originals of the seventh or sixth century B.C.

**Two Medallions from Tebessa.**—In *B. Acad. d' Hippone*, XXX, 1901, pp. 7-16 (pl.), A. PAPIER discusses two terra-cotta medallions from Tebessa. One he interprets as the city of Tebessa, pouring a libation, rejecting a suggestion of Mélix that it represented Ἀγαθὸς Δαίμων. For the other plaque

he adopts the view of Mélix that it represents Heracles in his madness attacking Amphitryon.

**Thugga and Thignica in the Seventeenth Century.**—In October, 1631, Thomas d'Arcos, a Provençal, captive of the corsairs, and later a Mohammedan convert, sent to Peirese some notes of a visit to Thugga and Thignica. This narrative, with an account of the author and his other writings and a brief commentary, is published by L. POINSSOT in *M. Soc. Ant. Fr.* LXII, 1901 (published 1903), pp. 144–184. At Thignica he describes a temple, probably that of Mercury, a semicircular structure near by, and the castle. At Thugga his attention was attracted by the theatre, the capitol, the temples of the Pietas Augusti, and of Caelestis, the triumphal arches, and the Punic mausoleum.

**The Proconsul Euxenius.**—In *B. Soc. Ant. Fr.* 1903, pp. 326–328, PALU DE LESSERT publishes an inscription from Guelma (Calema) mentioning a proconsul of Africa, Flavius Eucinius. The date cannot be far from 383 A.D. At that time there was in Africa a proconsul Eusignius, a correspondent of Symmachus and mentioned in the Theodosian Code. The author is inclined to identify the two men, and prefer the form Euxenius, but quotes a letter of O. Seeck to the effect that the best manuscripts of Symmachus and of the Code show no variation in the spelling of the name and suggesting that the error is in the inscription.

**The Vetidii of Khamissa.**—In *Mélanges de l'École française de Rome*, 1903, pp. 117 ff., A. MERLIN published six epitaphs of Khamissa (Thubursicum Numidarum) relating to a family of Vetidii. In *B. Soc. Ant. Fr.* 1903, pp. 333–340, he publishes a new inscription relating to the most prominent member of the family, Q. Vetidius Iuvenalis, who was decurion, flamen, aedile, and triumvir. This document makes possible a corrected genealogical tree. According to Schulten, the family were probably Italian colonists, who owed their wealth and position to farming.

**The Aquae Persianae.**—The identification of the *Aquae Persianae* mentioned by Apuleius (*Flor.* 16) with the baths at Hammam-Lif is maintained by P. MONCEAUX in *B. Soc. Ant. Fr.* 1903, pp. 331–333. An inscription (*C.I.L.* VIII, 997) mentions T. Iulius Perseus, who is probably the friend of Apuleius (*Flor.* 18), and the person for whom the baths were named. These baths are the station *Ad Aquas* of the Peutinger Table, and formed a suburb of *Nava*.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART GENERAL AND MISCELLANEOUS

**The Origin of the Labarum.**—In *B. Soc. Ant. Fr.* 1903, pp. 310–317, J. MAURICE discusses the origin of the Christian monograms on the coins of Constantine, and of the *labarum*. The monograms are ✠, i.e. Ἰησοῦς Χριστός, and ⳨, i.e. Χριστός. Both are very rare in inscriptions earlier than the middle of the reign of Constantine, and the latter is the one which appears on the staff of the *labarum*, above the square of purple bearing the medallion of Constantine and his two sons. Lactantius describes a third form, still found on coins, in which the top of the I is curved, but not so far as to form the P, and says this was borne on the shields of Constantine's army at the Milvian bridge. It is argued that the *labarum* was not invented



for that battle, but first appeared as the standard of the Western Empire in 317 A.D. at the elevation of the Caesars, and was only placed on the coinage after the fall of Licinius in 324 A.D.

**The Sacrifice of Isaac on an Oriental Lamp.**—In the *Röm. Quart.* 1904, pp. 21–34, A. DE WAAL describes a Christian lamp in the museum of the Campo Santo Tedesco at Rome, coming from Jerusalem or its neighborhood. The lamp is decorated with a representation of the Sacrifice of Isaac. The unusual features in the scene are a cypress-tree (?), an altar equipped with *cornua*, and a kind of column which De Waal, on the authority of Baumstark, identifies with the βασιλῖον, the stone-fetish of Semitic nature-worship. The numerous citations made by De Waal furnish a good catalogue of monuments containing representations of the Sacrifice of Isaac.

**The Evolution of the Mitre.**—A brief outline of the development of the episcopal mitre from the simple band or narrow plate of metal used in the early church to the lofty and highly ornamented form which has prevailed from the end of the fourteenth century is given by H. P. FEASEY in *Reliq.* X, 1904, pp. 73–82 (37 figs.). Analogies in the headdresses of priests and divinities in the cults of Egypt and Babylonia are also indicated.

**A Byzantine Bishop “in partibus.”**—G. SCHLUMBERGER communicates in *B. Soc. Ant. Fr.* 1903, pp. 171–172, a Byzantine seal from his collection bearing on one side an effigy of St. Nicholas, on the other the legend: ἸΩ(αννης) ΕΠΙΣΚΟΠΟΣ ΤΗΣ ΑΦΡΙΚΗΣ. As the seal cannot be earlier than the tenth century, or thereabouts, at which time there were no more Byzantine bishops in Africa, Schlumberger suggests that it belonged to a bishop “in partibus.” P. MONCEAUX, however, *ibid.* pp. 185–187, points out that so extensive a title would be unusual even for a titular bishop, and that bishops “in partibus” are not mentioned before Clement V (1305–1314). He thinks that, unless we regard ΑΦΡΙΚΗΣ as the name of a town, the title must have been held by the last bishop surviving in Africa, who must have been bishop of Carthage. In 1076 there were two bishops only left in Africa.

**A Carved Ivory Pyx.**—The British Museum has recently acquired the Sneyd carved ivory pyx, bearing a representation of the Healing of the Demoniac. Boxes of this type were made between the fourth and seventh centuries, especially in the East, but these carvings are certainly not as early as the sixth century. In *Archaeologia*, LVIII, 1903, pp. 429–436 (pl.; 4 figs.), O. M. DALTON argues that this pyx was made north of the Alps, probably on the Rhine, in the ninth or tenth century, and is an imitation of early Christian work. This view is sustained by a comparison of the details with Carolingian and early German manuscripts and carvings.

**Notes on Spanish Monuments.**—The second series of S. FATIGATI'S *Notas Arqueológicas* contains descriptions of some reliefs in the cloister of the cathedral at León, the Basilica of San Andrés at Armentia, the apse of S. Lorenzo at Segovia, the reredos of the cathedral at Oviedo and that of “La Granjilla” in the Escorial, the choir-stalls of León cathedral, and the cross in the treasury of the cathedral at Pamplona. The third series comprises articles on the monastery of Fresdelval at Burgos, objects in iron-work belonging to Conde Vindo de Valencia de Don Juan, and the large pyxis called “del corpus” in the cathedral at Toledo. (Madrid, 1903, Imprenta de San Francisco de Sales.)

# ITALY

**The Life Allegory in Byzantine Art, and the Torcello Pulpit.**—ANTONIO MUÑOZ, in *L'Arte*, 1904, pp. 130–145, writes of the allegorical representations of Life in Byzantine miniatures and sculpture. In the course of his article he takes up the peculiar relief on the stair of the pulpit in Torcello. It represents a naked youth with winged wheels at his feet, running toward the left, holding in his right hand a knife, in his left a balance. To the left of the youth is another who grasps the runner by the hair. Otto Jahn advanced the theory that the group, which Muñoz puts in the early twelfth century, was inspired by, or a reproduction of, the statue of *καρπός* made by Lysippus, and this explanation has been generally accepted, but it is apparent from an epigram by Theodorus Prodromos, cited by Muñoz, that the Torcello relief is an allegorical representation of Life, not of Opportunity. The poem is inscribed “To a Representation of Life” and describes a figure very like that of Torcello. Moreover, the author was a contemporary of the sculptor of Torcello. It is plain, therefore, that we need not go back to Lysippus to find the source of the inspiration of the group, even if the modelling betrays classical influence.

**A Gnostic Cemetery.**—Baron KANZLER's description of the new catacomb which he discovered on the Via Latina (*N. Bull. Arch. Crist.* 1903, see *Am. J. Arch.* VIII, 1904, p. 130) was accompanied by some notes by Marucchi suggesting the possibility that the cemetery belonged to an heretical sect. *Id. Ibid.* pp. 301–314 gives reasons for believing that the hypogeum was used by followers of the gnostic Valentinus. The isolation of the cemetery, which has no connection with the historical cemeteries of the Via Latina, arouses suspicion as to its orthodoxy, and the vases interspersed among the scenes and symbols pictured in the arcosolium-fresco discovered there, confirm the suspicion, because, while they were evidently meant for eucharistic chalices, their profusion recalls the fact that the chalice played an important part in the ceremonies of the Valentinian heresy. Again, the banquet scene contains twelve guests, and the number twelve was sacred among the Valentinians. Lastly, a Greek epitaph was found in 1857 near the site of the newly discovered catacomb, which contained phrases alluding to the Valentinian doctrine, according to De Rossi, and as the epitaph was not *in situ*, Marucchi thinks that it might well have come from this cemetery. The only other known remains of the heretical sects in Rome are the syncretistic fresco in a crypt of the catacomb of Praetextatus, and an arcosolium in a cemetery near the Via Ardeatina, containing an inscription which De Rossi interpreted as Sabellian.

“**Where Peter Baptized,**” again.—The articles of Marucchi endeavoring to localize the traditions of Peter's first ministry in Rome at the catacomb of Priscilla on the Via Salaria Nuova have called forth many contributions to the subject, and in *N. Bull. Arch. Crist.* 1903, pp. 321–368, MARUCCHI devotes a long article to the defence of the two sources, impeached by Bonavenia, *ibid.* 1903, pp. 135–146 (see *Am. J. Arch.* VIII, 1904, p. 328). He shows by an analysis that both the inscriptions copied in the Sylloge of Verdun, and the phials of oil from the lamps on the tombs of the martyrs, which are inventoried in the Papyrus-list of Monza, were catalogued on the same principle; namely, that while neither list is an itinerary and the topo-

graphical order of the places visited is not observed, the inscriptions copied in one place were grouped together, and the oil from tombs which formed a group was put in a phial by itself. Then, since the oil from the "*sedes, ubi prius sedit Scs. Petrus*," was put in the phials which contained the oil from the tombs of martyrs buried on the Salaria Nuova, and the two metrical inscriptions, which contain references to St. Peter and to a baptistery where he baptized, are grouped with the inscriptions from the catacomb of Priscilla, the latter must have contained the *sedes* and the baptistery which is to be identified with the one recently discovered in that catacomb.

**The Giancarlo Rossi Treasure.**—In 1890 a publication appeared in Rome reproducing the objects in what passed for a collection of early Christian liturgical utensils, belonging to Sig. Giancarlo Rossi. For a time these objects were accepted as genuine and thought to be specimens, in some cases, of Christian handiwork of even so early a date as the first century. In 1895, however, Grisar published a brochure maintaining the falsity of the whole collection, and archaeologists in general, after a few polemics, acquiesced in his view. In the *R. Art. Chrét.* 1904, pp. 220–222, appears a translation of an article already published in the *Röm. Quart.*, in which RODOLFO MAJOCCHI protests against Grisar's condemnation of the whole treasure, arguing for the genuineness of one object at least, a silver platter supporting a silver receptacle in the form of a lamb and surrounded by twelve "goblets," fixed to the platter. Grisar asserted that we find no trace of a eucharistic lamb, and attaching the "goblets" to the platter is inconceivable save in a forgery. Majocchi says that the things surrounding the lamb are not goblets but lamps, and quotes from the *Vita SS. Faustini et Jovitae* to show that in the eighth or ninth century (the date of the *Vita*) precisely this sort of a vessel was used to hold the eucharistic bread, described in the *Vita* as "*altare aureum gemmis ornatum, et super altare agnum nive candidiorem et in circuitu eius LAMPADES DUODECIM.*"

**The Location of S. Gregorio in Palatio.**—Among the uncertain points in the topography of Old Saint Peter's was the location of this church, which was finally identified by Duchesne with the ancient *Secretarium*, situated at the south end of the narthex. DE WAAL in *Röm. Quart.* 1904, pp. 35–38, shows that the church or chapel in question is that shown on Alfarano's plan (1589) south of the basilica, between the rotunda of S. Andrea and the Campo Santo, and connected on the plan with the Women's Hospital. He cites in support of his view an unpublished bull of Eugenius IV and the *Martyrologium Vaticanum*. Some interesting suggestions are added as to the connection of the church with St. Gregory (*in Palatio* refers to the proximity of the *Palatium Neronis*, Nero's circus). With De Waal's article appears a letter from Duchesne, who fully agrees with De Waal in the location which he gives to the church.

**Recent Work at Ravenna.**—In *Athen.* May 28, 1904, G. GRONAU describes briefly a small exhibition of works of sacred art at Ravenna, in which there were some good works, though nothing of great importance for the student. He also gives an account of the important work of Corrado Ricci on the church of San Vitale, where the apse has been restored to its primitive state. Among other things a large piece of rose alabaster, which covered the altar for twelve centuries, but was walled in at the approach of the French in the eighteenth century, has been recovered, and the altar given its original place.

**The Age of S. Maria d'Aurona.**—The pillars of quatre-foil section crowned with debased Corinthian capitals, which form the chief part of the remains of the mediaeval church and monastery of S. Maria d'Aurona, preserved in the Museo Archeologico at Milan, are important for the history of Lombard architecture, for on the date of these fragments depends the solution of the problem concerning the early or late rise of the Lombard or Romanesque style in Italy, and incidentally the date of S. Ambrogio in Milan. Since the discovery of the pillars in 1868-69, nearly every writer has assigned them to the eighth century (c. 740), on account of the inscription on one of the capitals: "*Hic requiescit dominus Theodorus archiep.*," etc. This seemed to be the epitaph of Theodorus, bishop of Milan from 725-739, who was buried in the monastery founded by Aurona, whose brother he was supposed to have been. On the basis of this date, those who have written on the subject, notably Beltrami, have considered the pillars as examples of the transition from the basilica to the vaulted Romanesque church. This early date is combated by LAUDEDEO TESTI, who, in an exhaustive article in *L'Arte*, 1904, pp. 27-48, 104-129, endeavors to show that the pillars belong to a church built in 1099, to replace the earlier chapel of the monastery, destroyed by the fire which ravaged Milan in 1075. He points out that the inscription on the capital can only be a reminiscence of the tomb of Theodorus, since the pillar which bears it cannot have belonged to a tomb; that the style of both pillars and capitals is unsuited to the eighth century, but finds many parallels in the eleventh; that the Siren carved on one of the capitals is a motive unknown on capitals before the end of the eleventh century, which is true also of the doves drinking out of a chalice, carved on the same capital; that the letters of the inscription are better ascribed to the eleventh than to the eighth century; and that the artisan's signature, carved on the other capital "*Iulianus me fecit sic pulcrum*," is more allied in tone to the self-laudatory signatures of later artists than to the simplicity of the earlier. In conclusion, since by common consent the style of S. Ambrogio is appreciably more developed than that of the S. Maria d'Aurona fragments, Testi considers that the construction of the former must be assigned at least to the twelfth century, and that proof for the early development of the Lombard style is yet to be found.

**Byzantine Influence in Lombard Architecture.**—In *Sitzb. Mün. Akad.* 1903, pp. 463-503, is a discussion by F. VON REBER of Byzantine influence in northern Italian architecture from the sixth century down. The author traces the course of architectural development from the time of Honorius, with special reference to the Carolingian and post-Carolingian periods. The origin of the German Romanesque is undoubtedly to be found in the Lombard architecture, but this is strongly influenced by the Byzantine school of Ravenna. The Comacini were of little importance in this development, and their prominence in the Lombard code is due to a desire to protect them from the superiority of Ravenna. The views advanced are intended to rebut those of Rivoira (*Le Origini della Archetettura Lombarda*, I, Rome, 1901).

**Greek Manuscripts at Turin.**—*R. Ét. Gr.* XVII, 1904, pp. 12-17, contains a translation of an article by K. KRUMBACHER in *Allg. Zeit.*, February 26, 1904, on the Greek manuscripts in the burned library at Turin.

These are well known from catalogues by Pasini (1749) and Zuretti (1896). Of the 401 Greek manuscripts about 95 per cent were Christian and Byzantine, and of the few classical manuscripts none were of special importance. The chief Byzantine manuscripts are noted and briefly described. Two important works, a collection of documents, and one of ancient hymns of the Greek church, have been recently collated and described with minute care, so that their loss is not irreparable.

## FRANCE AND BELGIUM

**The Cathedral of Cambrai.** — The leading article in the *R. Art Chrét.* March, 1904, is entitled 'Monographie de l'ancienne cathédral de Cambrai,' by the Abbé A. PASTOORS. He reviews the history of the cathedral, which was finally destroyed at the beginning of the last century, and describes the exterior and interior, the chapels, the choir and tombs, the treasure, and the tower. The article is illustrated with plans and elevations of the structure.

**The Death of St. John on the Cathedral of Rouen.** — The tympanum of the northern door of the west façade of the cathedral at Rouen is ornamented with two sculptured scenes, the upper one of which has never been satisfactorily explained. The central figure stands in a sarcophagus-like tomb. He raises his right hand in the attitude of one who teaches, and around him are grouped six figures who appear to be the prey of strong emotion. The sculptured scene ornamenting the lower part of the tympanum is taken from the history of John the Baptist and portrays Herod's feast, with Salome dancing, the decapitation of John, and the offering of his head. The upper group has been explained as representing the Precursor preaching, and other solutions have been offered. The key to the meaning of the group is found in the legends current in the Middle Ages regarding John the Evangelist. The sculptor evidently had in mind some story of St. John's death like that in *De Ortu et Obitu Patrum*, attributed to Isidore of Seville (Migne, LXXXIII, col. 152), where we read that "sinking already under the weight of age and feeling that the day of his departure was nigh, he ordered that a sepulchre be dug for him, and from there saying farewell to his brethren, he entered living into the tomb and lay down as in a bed." Similar scenes occur in a thirteenth century window in the cathedral at Tours, where we find it as here, connected with scenes from the life of the Baptist; in a window of the cathedral at Lyon, in others at Bourges, at Troyes, and at Chartres. The scene is also met with in miniatures, in a form even more closely resembling the sculptured group, and once again in sculpture, on the west façade of Reims Cathedral. (LOUISE PILLION, *R. Art Chrét.* 1904, pp. 181-189.)

**The Chapel of St. Louis at St. Germain.** — The chapel of St. Louis in the château of St. Germain-en-Laye was finished in June, 1238. It occupied the site of a chapel built by Philip Augustus, which was certainly in existence in April, 1223. Documentary evidence in support of these dates is cited by J. DULON, *R. Arch.* II, 1903, pp. 402-405.

**Architectural Refinements in French Churches.** — The *Memoirs of Art and Archaeology*, Vol. I. No. 4 (71 pp.; 31 figs.), published by the Museum of the Brooklyn Institute of Arts and Sciences, is a discussion by W. H. GOODYEAR of vertical curves and other architectural refinements in

the Gothic cathedrals and churches of northern France, and in early Byzantine churches at Constantinople. It is based on a series of observations during the summer of 1903, and contains in enlarged form the results presented at the Cleveland meeting of the Archaeological Institute (see *Am. J. Arch.* VIII, 1904, pp. 75-77). Appended is a descriptive list of 130 photographs taken during the survey.

#### GREAT BRITAIN

**A Penannular Brooch.** — *Proc. Soc. Ant.* XIX, 1903, pp. 298-305 (fig.), contains a discussion by R. A. SMITH of a penannular brooch found at the North Gate of Canterbury. Such brooches are rare in England, though found on the islands and west coast of Scotland, and frequently in Ireland. It is suggested that this specimen may have been lost at the storming of Canterbury by the Northmen in 851 A.D. It seems to be a Scandinavian edition of a Celtic original, of which the Tara brooch was the native development. This type may be referred to Scotie artists.

**A Tau Cross Head.** — In *Archaeologia*, LVIII, 1903, pp. 407-412 (pl. ; 5 figs.), C. H. READ publishes a fine tau cross head, elaborately carved from walrus ivory. The two volutes seem to have terminated in griffins' heads, while the body of the curve is covered with conventional foliage in high relief and deeply undercut, which is entwined about fantastic animals. The faces bear on one side the crucifixion, and on the other, within a vesica, Christ triumphing over evil. Other examples of similar carved heads are given, and a brief discussion leads to the conclusion that the tau cross was pastoral, and early used in the place of the crozier. This specimen is English, and probably of the first quarter of the eleventh century.

**Early Crosses.** — In *Reliq.* X, 1904, pp. 35-42 (5 figs.), W. G. COLLINGWOOD describes three fragments of Anglian crosses at Hornby in Lonsdale, and some remains of Viking crosses at the neighboring Melling. The most important is a fine piece of carving at Hornby, having on one side a representation of the miracle of the loaves and fishes.

**Norfolk Churches.** — In *Athen.*, April 2 and April 9, 1904, J. C. COX publishes notes of a visit to ninety churches in the northeast corner of Norfolk. The buildings are, for the most part, of the fifteenth and early sixteenth centuries, though there are traces of pre-Norman work, and a number of examples of thirteenth-century constructions. It is noteworthy that the passage from decorated to perpendicular was later here than elsewhere in England, and the character of the window tracery is no sure criterion of date. The articles contain numerous details as to towers, fonts, rood-screens, and mural paintings, of all of which interesting examples are found in these parish churches.

**Somerset Bench-ends.** — The carved oaken bench-ends of Somerset, belonging in general to the later mediaeval period from about 1390 to 1550, are the subject of discussion by A. GORDON in *Reliq.* X, 1904, pp. 83-98 (14 figs.). Out of over a thousand such panels only a small number are described and illustrated, but a list is given of churches containing good specimens. Of special interest are three at South Brent satirizing the endeavor of the abbots of Glastonbury to secure the emoluments of the parish. The abbot appears as a fox, who after a temporary triumph is hung by the geese.

**Brougham Castle.**—In Westmoreland, near Penrith, on the road from York to Carlisle, are the ruins of Brougham Castle, situated at the site of the Roman station Brovacum. This castle is minutely described by E. TOWRY WHYTE in *Archaeologia*, LVIII, 1903, pp. 358–393 (pl.; 10 figs.). The keep is mainly Norman (c. 1170), but from the time of its building until it was dismantled in the seventeenth century almost every owner strengthened or improved it. This view is opposed to the usual statement that the castle is for the most part of two periods only.

**Cogenhoe Church.**—The Cogenhoe family and Cogenhoe Church, Northants, are discussed by A. HARTSHORNE in *Proc. Soc. Ant.* XIX, 1903, pp. 227–244 (plan; 6 figs.). The chancel of the church was built about 1225, the nave during the reign of Edward I, the south porch about 1380, and the tower about 1450. The church, though somewhat marred by restorations in 1870, is still a very interesting example of a group of transitional buildings in the Nene Valley.

**The Church of St. Levan.**—The little church of St. Levan in Cornwall is described in *Reliq.* X, 1904, pp. 43–51 (10 figs.) by CHARLOTTE MASON. It consists of chancel, nave of four bays, south aisle, north transept, south porch, and an embattled western tower with pinnacles. The transept is Early English of about 1220, though there are some remains of an earlier Norman church. Of special interest are the old benches of oak with very carefully and elaborately carved ends, which are said to be almost unequalled for execution and variety of design.

**Restorations at Magdalen College.**—Somewhat recently repairs and restorations have been made in the chapel porch of Magdalen College, Oxford, having in view the removal of the alterations made during the sixteenth and seventeenth centuries. The history of the porch and of the recent changes is given by R. J. GÜNTHER in *Proc. Soc. Ant.* XIX, 1903, pp. 153–170 (pl.; 4 figs.).

**A Mediaeval Roll of Prayers.**—In *Reliq.* X, 1904, pp. 99–112 (7 figs.), W. HENEAGE LEGGE describes an interesting mediaeval roll of vellum containing a set of private prayers written, apparently about 1485, by a Canon Percival of Coverham Abbey in Yorkshire. The manuscript is profusely decorated with leaf and animal forms, and also illustrated by many drawings of saints and emblems. All these are described in detail.

## AFRICA

**The Sarcophagus of St. Crispina.**—In *B. Soc. Ant. Fr.* 1902, pp. 231–234, HÉRON DE VILLEFOSSE publishes from a letter of Bishop Toulotte a description of a Christian sarcophagus from the basilica of Tebessa in Algeria. One side has in relief between two torches, three repetitions of a female figure, standing, seated with a cup in her left hand, and standing with arms raised. This is probably the local martyr, Crispina of Tagora, whose *surrectio*, *sessio*, and *resurrectio* are prominent in the sermons of St. Augustine. This martyr seems to have been transformed later into Cristina of Tyre or Bolsena. This interpretation of the relief differs from that of Gsell, who sees in the seated figure a personification of Christian Rome.

**Weights with Christian Symbols.**—In *B. Soc. Ant. Fr.* 1903, pp. 226–228, P. MONCEAUX gives the results of the examination of a series of ancient bronze weights from northern Africa, containing Christian symbols. Five

groups are distinguished: weights of one, two, or three *unciae*; monetary weights referring to the Greek *κεράτιον* and to the Byzantine *νόμισμα*; weights based on the Roman pound of 327 grams; weights based on the *solidus* of 4.55 grams.

**Christian Inscriptions of Africa.**—In continuing his publication of the Christian inscriptions of Africa (see *Am. J. Arch.* VIII, 1904, p. 326), P. MONCEAUX devotes an article to Jewish inscriptions (*R. Arch.* III, 1904, pp. 354–373; 10 figs.) of which he has collected thirty-three (Nos. 120–152). More than half were found at Carthage. Three are in Hebrew, the others in Latin. Three are dedications, two acclamations, two *graffiti* on lamps, and the rest are sepulchral. Some are accompanied by interesting ornamentation, in which the seven-branched candlestick is of frequent occurrence. The article contains lists of proper names, formulae, and titles. It is noteworthy that there are decided differences between the Latin epitaphs of Carthage and those of Numidia and Mauretania.

**A Christian Inscription from Anzia.**—In *B. Soc. Ant. Fr.* 1902, pp. 224–226, P. MONCEAUX discusses briefly a Christian sepulchral inscription published from the papers of Regnier by Cagnat (*B. Arch. C. T.* 1887, p. 148, No. 642). It is of interest, as it is dated in the year 279 of the Mauretanian era (318 A.D.) and contains a curious mingling of pagan and Christian formulae.

**De Donis Dei.**—A discussion of the formula *de donis Dei* and its analogues in African inscriptions by P. MONCEAUX is summarized in *B. Soc. Ant. Fr.* 1902, pp. 245–247. These seem to be the Christian equivalents for the pagan *de suo fecit, de sua pecunia fecit*.

## RENAISSANCE AND MODERN ART

### GENERAL AND MISCELLANEOUS

**The Influence of the “Mysteries” on the Art of the Fifteenth Century.**—The sudden access of realism which one notices in the works of the painters and sculptors of the early fifteenth century, compared with the more symbolical productions of their immediate predecessors is treated from a new point of view in a series of articles by ÉMILE MÂLE, in *Gaz. B.-A.* XXXI, February, March, April, and May, 1904 (*Le Renouveau de l'art par les “Mystères”*). He points out that this change of treatment was too simultaneous, so to speak, and too widespread to have been originated by one artist or one school, and that the influence which caused painters to exchange the symbolical for the real must have existed everywhere in Europe. This influence he traces to the “Mysteries.” Incidentally he shows that the authors of the Mystery-plays borrowed wholesale from St. Bonaventura's *Meditations on the Life of Christ*, and it is to this source that some scenes apparently invented by the artists of the fifteenth century are to be traced. A very interesting example is the ‘Pietà.’ “The motive of the Virgin holding the body of her Son,” says M. Mâle, “appears in art precisely at the moment when representations of the Passion commence to be noted in France and particularly at Paris.” His articles pass in review the “Mysteries” and contemporary art (largely miniatures) and point out parallels from the opening scene of the typical “Mystery” to the death of the Virgin.



## ITALY

**The Use of Roman Monumental Lettering by the Artists of the Renaissance.**—This subject was first brought to notice by R. Schöne's publication of Felice Feliciano's treatise on the forms of letters contained in a Vatican manuscript (*Eph. Epig.* I, 1872, p. 255). In *Rep. of K.* XXVII, 1904, pp. 56–60, J. POPPELREUTER gives a short catalogue of monuments showing the course which the return to the antique lettering took among the artists of the Renaissance, beginning with Piero di Niccolo's monument of Onofrio Strozzi, where the letters are more cursive than otherwise, and ending with Civitali's Vertini monument in the cathedral at Luca, where the script is completely monumental. The chief agency in this return to the classic form was Mantegna, which may explain the fact that Feliciano dedicated his monograph to him.

**Francesco da Bologna.**—This type-maker, the assistant of Aldus Manutius and Hieronymus of Soncino, is to be distinguished from *Francesco dei Benedetti detto Plato*, and from *Francesco Raibolini da Bologna detto Francia*. His full name appears in a notary-act at Perugia in 1512 as *Franciscus Griffius*. He probably commenced his career at Venice about 1470–1475 with Nicholas Jenson, and at the death of the latter passed, along with his materials, to Aldus Manutius. We find him afterwards at Fano, Perugia, and finally at Bologna, where he was arrested for murdering his son-in-law in 1518. When and where he died we cannot be certain. He is chiefly noted for his connection with Aldus, whose types he spread all over Italy. (P. ARNAULDET, *B. M. Soc. Ant. Fr.* 1903, pp. 289–295.)

**Reliefs by Leonardo da Vinci.**—W. BODE, *Jb. Preuss. Kunsts.* XXV, 1904, pp. 125–141, discusses Leonardo as a sculptor and definitely ascribes four reliefs to him. The first described is the stucco-relief from a bronze original, preserved in the Victoria and Albert Museum in London, ascribed there to Leonardo under the title 'Discord.' The second and third he regards as practically of the same date, one being a Scourging of Christ in the university collection at Perugia, the other a Mourning for the Dead Christ, now in S. Maria del Carmine at Venice. The latter is dated by the group of donors to the right of the scene, one of whom Bode identifies with Federico di Montefeltro; a scar is indicated between his eyes which came from a wound received in 1450. His little son, a baby, kneels beside him, and as this son was born in 1472 and appears to be hardly three years old in the relief, Bode dates the latter about 1474 or 1475. The 'Discord,' showing as it does some development, was done, he thinks, about two or three years later, and the fourth of the series, a Judgment of Paris, in the collection of Gustave Dreyfus at Paris, is seen by comparison with the preceding works to be earlier, probably among the first productions of Leonardo. The dates thus obtained show that the reliefs were done during Leonardo's period of apprenticeship in the *bottega* of Verrocchio.

**The "Vergine delle Roccie."**—E. DURAND-GRÉVILLE, after having examined the supposed Leonardo at Affori (see *Am. J. Arch.* VIII, 1904, pp. 332–333), is sure that the Affori picture is nothing but a copy, and a bad copy, not of the Louvre Madonna, but of that of the National Gallery in London, unless they are both copied from a replica. The Louvre Madonna is certainly the original one of the trio. (*Chron. d. Arts*, March 12, 1904, p. 88.)

**A Fresco by Masolino.** — Readers of Bernhard Berenson's 'Studies and Criticism,' will remember the frescoes at Castiglione Olona, which he discovered to be Masolino's. One of these, one side of a frieze which originally decorated the walls of a room in the Palazzo dei Castiglioni, is reproduced and described in *Rass. d'Arte*, 1904, pp. 75-76, by G. CAGNOLA. It is a landscape simply, and interesting as one of the few indications of an interest in landscape by itself on the part of the artists of the Renaissance. The steep, conical mountains reappear in Masolino's Baptism of Christ.

**Little-known Works by Matteo di Giovanni.** — Five paintings by Matteo di Giovanni, existing in Siena or its vicinity, are published for the first time in the *Rass. d'Arte*, 1904, pp. 65-68, by Lucy Olcott.

**Titian's Sacred and Profane Love.** — A brief summary of the explanations proposed for Titian's 'Sacred and Profane Love' is given by S. R. in *R. Arch.* III, 1904, pp. 277-278. He gives most of his space to a statement of the view of Palmerini that it represents Laura Dianti at the fountain in the forest of Ardennes. (See *Nuova Antologia*, August, 1902. *Am. J. Arch.* VIII, 1904, p. 334.) In *Nation*, January 21, 1904, R. GARNETT criticises Miss Keyes' interpretation (*ib.* December 17, 1903), objecting that as the first edition of the *Pervigilium Veneris* was printed at Paris in 1577, Titian and his friends can scarcely have known it some fifty years earlier. Moreover, the landscape does not suggest spring, nor the draped figure the *Virgo Delia*, who is plainly *Diana*. (But see *Am. J. Arch.* VIII, 1904, p. 74.)

## FRANCE AND BELGIUM

**Two "Livres d'Heures" of the Fifteenth Century.** — L. DELISLE, in the *Bibl. Éc. Chartes*, 1903, pp. 314-320, describes a Book of Hours which once belonged to Jacqueline of Bavaria, Countess of Holland, now in the possession of the Comte de Murard. It is illustrated with fifteen miniatures, of which four were later additions made for a new owner. The first eleven are by an artist of talent, showing much originality in the composition. In the miniature of the Annunciation, the figure of Jacqueline is introduced, and her name appears in the verses at the bottom of the page. From internal evidence, Delisle concludes that the miniatures were commenced during the life of Jacqueline and completed after her death. The four miniatures at the end represent the family and genealogy of the subsequent owner of the book, a physician who inherited the volume, it appears, from François de Borselen, fourth husband of Jacqueline.

*Ibid.* pp. 321-328, P. DURRIEU writes of the relation existing between the "Très Riches Heures" of John of France, Duc de Berry, recently donated to the Musée Condé at Chantilly by the Duc d'Aumale, and the Grimani Breviary in the Biblioteca Marciana at Venice. It is evident that the miniatures in the latter, as well as in the so-called "Heures de Hennessy" in the Bibliothèque Royale at Brussels, are copies of the illustrations in the Chantilly Book of Hours. These copies are productions of a Flemish school named by Durrieu "l'école gants-brugeoise." This raises the question, how did the Duc de Berry's Book of Hours come to the notice of these Flemish artists? Durrieu shows that the miniatures of the Chantilly Book were finished long after the Duc de Berry's death in 1416, about 1485, for a new possessor, who was Charles I of Savoy. It is known that Margaret of Austria, widow

of Philibert of Savoy, when she removed to the Netherlands, carried with her a number of volumes from the collection of the House of Savoy, and an inventory of the household of Margaret at Malines describes a volume corresponding in many ways to the Chantilly Book of Hours. The "Très Riches Heures," then, after passing into the possession of the House of Savoy, was transported to the Netherlands by Margaret of Austria, and there its miniatures were copied by the artists of the Grimani Breviary and the "Heures de Hennessy."

**A Marriage Coffin at Lyons.**—The article by J. B. GIRAUD describing the marriage coffin of Bertholon Bellière (see *Am. J. Arch.* VII, 1903, p. 499) is published in full in *M. Soc. Ant. Fr.* LXII, 1901 (published 1903), pp. 9-18 (pl.).

**A Painting by Watteau.**—This painting is a 'Danse paysanne,' in the Museum at Dijon, hitherto attributed to Claude Gillot. P. MARCEL, in *Gaz. B.-A.* XXXI, 1904, pp. 372-378, shows that the picture is the work of Gillot's pupil, Watteau. The engraving after Watteau by B. Audran, called by the same title, seems at first sight to be a copy of the Dijon painting but is not. On the other hand, the latter is not a copy after the lost 'Danse paysanne,' the workmanship being too careless and hasty for a copy, and disclosing unmistakably the hand of Watteau. The other picture must have been superior to its surviving double, to judge from Audran's engraving, and the Dijon picture is so sketchily done as to admit of the possibility that it was a study for the one which Audran engraved.

**An Illustrated Will.**—In the *R. Art. Chré.* 1903, pp. 476-477, is published a design which ornaments the heading of the last will and testament of Arnold Luyd of Tongres, priest and canon of St. Lambert at Liège. The will is in the possession of the Belgian archives. The design is done in india ink on the parchment. Arnold, in canon's robes, kneels at a *prie-Dieu*; behind him, also kneeling, is St. Jerome, a stone in his left hand, his hat and book on the ground, his cardinal's robe hanging over the branch of a tree. Both the saint and canon are adoring the Crucified. The crucifix occupies the left of the page and is unique in that the foot of the cross is occupied by a double eagle, on whose heads are standing the Virgin and St. John. Between the *prie-Dieu* and the cross stands a shield bearing the arms of Tongres. The will is written in Latin and Flemish and dated 1539.

#### GERMANY AND AUSTRIA

**New Light on the Van Eyck 'Adoration of the Lamb.'**—J. SIX in *Gaz. B.-A.* XXXI, 1904, pp. 177-187, calls attention to the fact that the head of the middle horseman in the rear rank of the 'Soldiers of Christ'—which is the name given to the group painted on that panel of the Van Eyck 'Adoration,' which is preserved in the Berlin Museum—has been repainted. What was originally a crown has been painted over into a sort of blue hood. This blue hood was part of the insignia of the partisans of Burgundy in John the Fearless' contest with the Orléanists, and Six identifies the figure with the duke, who must have ordered the crown repainted into the Burgundian hood from an assumption of modesty. If Six's conclusion is accepted, it is a confirmation of Paul Durrieu's recently published opinion (*Gaz. B.-A.* 1903, see *Am. J. Arch.* VII, 1903, p. 500), that the Berlin panel was done by Hubert van Eyck, unassisted by his brother,

about 1415, and not under Philip the Good. Six adds other evidence to this effect, supplementing Durrieu's results.

**Identification of Two Portraits by Jan Van Eyck.**—W. H. J. WEALE, in the *Burlington Magazine*, 1904, pp. 190–192 (3 pls.), discusses two portraits by Jan Van Eyck in the Imperial Gallery at Vienna. The first has been supposed to represent Jodocus Vydt, the donor of the Ghent altar-piece, or Cardinal Domenico Capranica. Weale shows that the picture is the portrait of the blessed Nicholas Albergati, titular cardinal of S. Croce in Gerusalemme. The drawing in silver-point preserved in the royal cabinet of prints in Dresden, identical with this picture, is the sketch made for it during the cardinal's visit to Bruges on his mission from the Pope to the Duke of Burgundy. Weale has deciphered some of the notes on the right side of the drawing, and they turn out to be jottings made by the painter, whose model's stay in Bruges was short, to help his memory in completing the portrait; for example, "the nose reddish, the lips very whitish," etc. The other work is a portrait of Jan de Leeuwe, a wealthy craftsman of Bruges.

**A New Dürer Drawing.**—In the *Jb. Preuss. Kunsts.* XXV, 1904, pp. 119–124, S. M. PEARTREE publishes for the first time a drawing by Dürer preserved in the Kupferstichkabinett of the Kunsthalle at Hamburg. It represents a pair of lovers walking toward the right, the youth's right arm around his sweetheart's waist, and her left hand clasped in his right. The features of the youth are decidedly those of the Dürer portraits. The writer dates the drawing shortly after 1490, and on account of some striking coincidences in the matter of costume, he argues that the Hamburg drawing must have been done in the same place as the Basle Terence illustrations and the book-illustrations related to them. Moreover, the technical coincidences of the Hamburg work and the Basle drawings, whose connection with Dürer's work was already suspected, have convinced Peartree that they are by the same hand.

**Painting on the Upper Rhine.**—A contribution to the history of the northern Renaissance has been made by A. SCHMARSOW in a study of the painting along the upper Rhine and its vicinity about 1430–1460. The artists treated are Konrad Witz of Basle, Hans Multscher of Ulm, and Lucas Moser of Weil. (*Die Oberrheinische Malerei und ihre Nachbarn um die Mitte des XV Jahrhunderts* von A. SCHMARSOW. *Abh. Sächs. Ges.* XXII. 2. Leipzig, 1903, B. G. Teubner; 112 pp.; 5 pls.; 8vo; m. 4.)